



# THE GHANAPUR GROUP OF TEMPLES

BY

DR. Y. GOPALA REDDY, M. A., PH. D.,  
*S. K. R. Govt. College, Gudur.*

*General Editor*

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*Director of Archaeology & Museums,  
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DEDICATED  
TO MY  
FATHER-IN-LAW

Sri K. SUNDARA RAMI REDDY  
TO WHOM  
I OWE EVERYTHING



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## FOREWORD

The rule of the Kakatiyas of Warangal from 1052 to 1323 A.D. was the golden period in the history of Andhra Desa. They were not only great warriors but also great builders who left behind them a series of magnificent edifices throughout Telangana and coastal Andhra Desa. Of these, mention may be made of the Ramappa Temple at Palampet, Ghanpur Temple at Ghanpur, the temples of Katachpur, Jakaram, Ramanujapuram, Bejjanki, Mahadevpur, Vemulawada, Kaleswaram, etc. The temples situated at Motupalli in Prakasam District and Ryali in East Godavari District also belong to this great epoch. The Charter of Security issued by Ganapatideva at Motupalli to regulate the import and export trade speaks of his great concern for those engaged in the maritime trade. No known Indian monarch had shown so much concern for the development of foreign trade.

The Vishnu temple dedicated to Jaganmohini Kesava Swamy at Ryali in East Godavari District has been totally renovated during the recent years effacing the entire ancient look of the temple. The image of the Jaganmohini Kesava Swamy is one of the finest artistic works of the period. The extreme delicacy and intricacy of carving reminds us of the art at Thousand Pillar Temple, Warangal, Ramappa Temple at Palampet, etc. The hair of the idol has been dressed into a beautiful bun at the back thereby the main deity became popularly known as Jaganmohini Kesava Swamy, the rear portion (the hair made into a bun) representing Jaganmohini and the anterior being that of Kesava. But it should be remembered that there are quite a good number of male figures datable to the Kakatiyan and earlier periods with hair made into a bun at the back.

The temple of Ramappa at Palampet gained international reputation in view of its superfine art, the dancing figures and the life-size semi nude figures of Naginis. The ornamentation in the interior and the exterior of the temple is so profuse that the emphasis on anatomy and its proportions appears to have been overlooked. This apparent defect was fully rectified at Ghanpur. The temple at Ghanpur constructed during the time of Kakatiya's



Ganapatideva is as magnificent as Ramappa, but is unfortunately much dilapidated due to vagaries of time, communal disturbances and also due to imperfect foundation as noticed in most of the temples of the period. The plan and execution of both Ghanpur and Ramappa are exactly similar. All the bracket figures at Ghanpur except one and the ceiling of the Sabha Mandapa, the porches on the three sides have crumbled. Carved beams are lying in heaps on the ground. In spite of such damage and depredation, a visit to the Ghanpur temple is memorable and a great experience. One feels relieved to see the extremely delicate figural work so perfectly executed over hard rock like the black basalt.

It is really heartening that the Government have realised the importance of these great monuments during the recent years and several proposals for dismantling and reconstruction of the dilapidated temples are being agreed to. In this scheme of reconstruction, I am sure, we shall take up the work of Ghanpur temple during the next few years.

I thought it would be a great service to the scholarly world if a Monograph exclusively on the Ghanpur group of temples is brought out as early as possible before the entire edifice falls into further decay. For this purpose, there is no better scholar than Dr. Gopal Reddy who is an authority on the medaeival art and architecture. I am extremely grateful to Dr. Gopal Reddy for readily accepting to compile a Monograph on the Ghanpur temples who in spite of his various other engagements could spare some of his precious time to produce this work for which I heartily congratulate him on my behalf, on behalf of the scholarly world and on behalf of my Department

My thanks are due to Miss G. Lalitha, Assistant Director and Mr. K. Kotiratnam, Publication Assistant, for correcting the proofs and bringing the publication in time. I also thank the Director of Government Central Press, Sri D.V.L.N. Ramakrishna Rao, and the Staff for the help in getting the book printed in time and bringing out the monograph.

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## PREFACE

Ghanapur, the veritable museum of the Kakatiyan architecture and art, is situated in the Mulugu taluk of Warangal district of Andhra Pradesh. It is six kms. away from the famous Palampet temples. The Ghanapur group of temples are located nearly four furlongs away from the present village of Ghanapur. They are locally known as "Kota-gullu".

The Ghanapur group of temples were first noticed by the Hyderabad Archaeological Department and a brief account of these temples was published in the *Annual Report of the Hyderabad Archaeological Department*, 1931-33. I have surveyed these temples in the year 1964 and published a paper in the *Journal of Andhra Historical Research Society*, Vol. XXIX pp. 27-39. A brief account of these temples also appeared in M. Rama Rao's *Select Kakatiya Temples*, Tirupati, 1966, pp. 82 ff, and M. R. K. Sarma's *Telangana Temples, The Architecture, iconography and Sculpture of the Chalukya and Kakatiya Temples*, Hyderabad, 1972, pp. 123-124. But all these accounts are neither detailed nor exhaustive. Hence I surveyed and studied the Ghanapur group of temples in the month of May, 1982 and presented the architectural details and the artistic excellence of these temples in this monograph.

I have no means to repay the help and the generosity shown to me by Dr. V. V. Krishna Sastry, Director, Department of Archaeology and Museums, Hyderabad, Andhrh Pradesh. But for the constant encouragement given by him, I would not have completed this monograph.

I am very much thankful to Dr. P. V. P. Sastry, Deputy Director of Epigraphy (retired), Department of Archaeology, Hyderabad, A. P., Dr. N. S. Ramachandra Murthy, Registering Officer, Department of Archaeology and Museums, Karimnagar, and Sri T. V. Chetty, Epigraphy Assistant, Registering Office, Department of Archaeology and Museums, Tirupati for offering their critical and useful suggestions.



I am also extremely thankful to my wife Smt. Y. Sudarsana Reddy for sparing me from all the household botherations and for helping me in countless ways.

Gudur,  
25-8-1982.

Dr. Y. GOPALA REDDY,  
M.A., Ph.D.



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## ABBREVIATIONS

- AR .. Annual Reports on South Indian Epigraphy.
- Epi. Andh. .. Epigraphia Andhrica.
- Epi. Car. .. Epigraphia Carnatica.
- Epi. Ind. .. Epigraphia Indica.
- HAS .. Hyderabad Archaeological Series.
- IAPWG .. Inscriptions of Andhra Pradesh, Warangal District.
- JAHS .. Journal of Andhra Historical Research Society.
- JOI .. Journal of Oriental Institute.
- MASI .. Memoirs of the Archaeological Survey of India.
- SIH .. South Indian Inscriptions (Text of the Inscriptions).



## I. POLITICAL HISTORY OF THE KAKATIYAS

The Kakatiyas of Warangal played a very vital role in the annals of the mediaeval Andhra *desa*. The period of the Kakatiyas of Warangal started from the 10th century and came to an abrupt end in the first quarter of the 14th century A.D. They were the first to establish their sway over the entire Telugu speaking area after the fall of the Satavahanas and before the rise of the Vijayanagara empire. Their reign period can very well be styled in the mediaeval history of Andhra *desa* as “*The Age of the Kakatiyas of Warangal*”.

The Kakatiyas claimed that they were the descendants of Durjaya.<sup>1</sup> Several feudatory chiefs who exercised their sway over the mediaeval Andhra *desa*, viz. Kotas, Kondapadumatis, Velanandu-Cholas, Chagis, etc., claimed descent from Durjaya.<sup>2</sup> It is generally believed that this Durjaya was a semi-mythical personality. But the Bayyaram tank inscription states that he was a historical person born in the line of the *kshatriyas*, who sprang from the shoulders of Brahma.<sup>3</sup> However, it is not possible to state the exact relationship that existed between the Kakatiyas and the Durjaya.

The historians are not unanimous regarding the origin of the name of the family, viz. ‘*Kakatiya*’. The *Prataparudriyam* of Vidyanatha states that the family of these kings came to be known as ‘*Kakatiya*’ on account of their being the worshippers of the goddess Durga by name Kakati. It is also stated that she was the *kula-devatha* of the Kakatiyas.<sup>4</sup> It may be pointed out in this connection that besides the goddess Durga in the name of Kakati, the Kakatiyas also worshipped the god Svayambhudeva (Siva) as their family deity.<sup>5</sup> It should be noted here that none of the numerous inscriptions issued by

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1. *H.A.S.* No. 13, pp. 23, 82 ; *S. I.I.X.*, No. 395 ; *AR.* 1917, part-II, para, 122 ; P.V.P. Sastry, *The Kakatiyas of Warangal*, Hyderabad, 1978, p. 37.

2. *Ibid.*

3. *Epi. Andh.* Vol.I, pp. 72 ff.

4. *Prataparudriyam*, Madras, 1965, p. 134.

5. *Ibid.*, p. 20, v. 32 ; pp. 113, 130, 181 ; *S.I.I.*, X, No. 395 ; *Epi. Ind.*, XII, p. 90, Vol-I.



the members of this dynasty mentions Kakati as their family deity. Thus the derivation of the word '*Kakatiya*' from the goddess Kakati cannot be accepted.

The Bayyaram tank inscription of Kakati Mailama gives some very valuable information in this connection. It states that Venna, the founder of this dynasty, ruled from the town called *Kakati* and on account of this, his descendants came to be known '*Kakatisas*'.<sup>6</sup> Rudradeva, the son of Prola-II, is known to have had the title, '*Kakati-puravaradhisvara*'.<sup>7</sup> The Garavapadu inscription of Ganapatideva *maharaja*, dated to Saka 1182, also refers to a place called *Kakati* and its association with the early members of the Kakatiya family.<sup>8</sup> A Warangal inscription refers to Ganapatideva *maharaja* "*Sriman Mahamandaleswara Kakatiyya - puravaresvara Ganapati*".<sup>9</sup> An inscription found at Tripurantakam records that *Kakati* was the *kula-pura* or the family town of the Kakatiyas.<sup>10</sup> It is thus likely that *Kakati* was a *pura* and the family name Kakatiya might have been based upon the original connection of the members of the family with that town. But in the present state of our knowledge it is not easy to locate the region where the '*kakatipura*' was originally situated. However P.V.P. Sastry opines :—"It is not impossible that the town '*Kakati*' is identical with Kandara village in the Nanded district, as the early Kakatiyas seem to have come from the Rashtrakuta kingdom".<sup>11</sup>

The Kakatiyas of Warangal, as stated in the Bayyaram tank inscription, originally belonged to some *Ratta* or *Rashtrakuta* family called *vrishni* or *vishti* with the banner of a *Garuda*.<sup>12</sup> But after assuming considerable power and prestige they might have thought of tracing their origin from the well known *kshatriya* races, viz. solar and lunar. This is what is exactly reflected in the inscriptions of Ganapatideva *maharaja* and his successors where they are connected with either solar or lunar races. It should be noted here that the inscriptions of Ganapatideva *maharaja* issued after the conquest of the Velanandu Cholas refer to the solar or lunar pedigree of the Kakatiyas.

6. *Epi. Andh.* I, 1969, p. 87, v. 8.

7. *H.A.S.*, No. 13, p. 97.

8. *Epi. Ind.* XVIII, p. 354, vv. 11-13.

9. *H.A.S.* No. 13, p. 58.

10. *S.I.I.* X, No. 254.

11. *Epi. Andh.* I, p. 74.

12. *Ibid.*



The Mangallu plates issued by the Eastern Chalukyan king Danarnava (A. D. 956) and the Bayyaram tank inscription of Kakati Mailama brought a revolution in the early history of the Kakatiyas of Warangal.<sup>13</sup> It is known from the latter lithic record that Venna was the founder of the Kakatiya dynasty. He is said to have ruled from the town 'Kakati'. He was succeeded by Gunda-I and the later by Gunda-II. We do not have any information regarding the political exploits of these chiefs. It is likely that they might have flourished in the 9th century A. D. (A.D. 815-65).<sup>14</sup> Gunda-II was followed by Gunda-III. It is known from the Mangallu plates and the Masulipatam plates of Bhima-I, that Gunda-III, as the subordinate of the Rashtrakuta emperor Krishna-II, fought a battle against the Eastern Chalukya Bhima-I and his son Iri-martiganda at Peruvanguru. Gunda-III fought like a lion and won a flashing victory. But he lost his life in the battle field. The Rashtrakuta emperor rewarded Eriya, the son of Gunda III, with the governorship of the Koravi region for the meritorious services rendered by his father in the battle fought at Peruvanguru. Thus the Kakatiyas entered into Andhra *desa* for the first time during the time of Gunda III and his son Eriya Rashtrakuta as the commanders of the Rashtrakuta emperors in the 9th and 10th centuries A. D. and very soon established themselves as the powerful chiefs in the *Kuravadi-vishaya* which can safely be identified with the modern Koravi region in the Warangal district. Eriya was succeeded by Betiya and Betiya by his son Gunda IV (A. D. 955-95). Gunda IV is also known as Kakartya Gundyana and Pimdi Gunda. He was the subordinate of Krishna III. During his time an internicine war broke out between Ammaraja II and his step brother Danarnava in the Eastern Chalukyan empire. The Rashtrakuta emperor Krishna III not only accepted the request of Danarnava for help but also immediately deputed Gunda IV, already stationed in the Koravi region, to support him. With the active support extended by Gunda-IV, Danarnava ousted Ammaraja-II and captured the throne of Vengi. Gunda-IV remained loyal to the Rashtrakutas till their sudden collapse in A.D. 973.

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13. *Epi. Andh.* I, pp. 57 ff.

14. P.V.P. Sastry, *op. cit.* pp. 37 ff.

15. *Ibid.*, pp. 38 ff.



The last quarter of the 10th century A.D. witnessed some remarkable political changes in the history of Deccan in general and that of Andhra *desa* in particular. The Western Chalukyas of Kalyana became the over lords of Deccan after the fall of the Rashtrakutas of Malkhed. This brought a change in the political attitude of the Kakatiya chiefs. Accordingly the Kakatiya chiefs Beta-I, Prola-I (A.D. 1052-76), Beta-II (A.D. 1076-1108), Duggaraja (A.D. 1108-1116), and Prola-II (A.D. 1116-57) became the subordinates of the Western Chalukyan Aha-vamalla Somesvara-I, Tribhuvanamalla Vikramaditya-VI, Bhulokamalla Somesvara-III and Jagadekamalla-II.<sup>16</sup> The dismemberment and the disintegration of the Western Chalukyan empire during the reign of Tailapa-III and the rise of the Kalachurya Bijjala gave a fertile opportunity to Rudradeva, the son and successor of Prola-II, to assert his independence.

Rudradeva was the greatest of the early chiefs of the Kakatiya dynasty. He was a great general, able administrator, sagacious diplomat and above all a great builder. His glorious military exploits are described at length in his Hanumakonda inscription of A.D. 1162—a lengthy document of historical significance. It is recorded that Rudradeva vanquished Dommaraja, Medaraja, Mailigideva, Chododaya, Bhima and Tailapadeva.<sup>17</sup> He is also said to have scored victories over the Kota chiefs, Kondapadumatis, Mudigonda Chalukyas and the Velanandu Cholas.<sup>18</sup> It may be stated here that Rudradeva's conquest of the Velanandu Cholas and the consequent occupation of the coastal Andhra region, as suggested by some scholars, are not supported by facts.<sup>19</sup> It is known from Jalhana's *Suktimuktavali* and Hemadri's *Vratakhanda* that Rudradeva came into contact of conflict with the Yadavas of Devagiri.<sup>20</sup> Rudradeva had no issues and hence he was succeeded by his younger brother, Mahadeva.

16. *Epi. Andh.* IV, pp. 67 ff.

17. For a detailed discussion of Rudradeva's conquests and for the identification of the various chiefs who faced defeat at his hands see : P.V.P. Sastry, 'Anumakonda Inscription of Kakati Rudradeva'. A Review, *J.A.H.R.S.*, Vol. XXXVI, part-I, 1975-76.

18. For details see : Y. Gopala Reddy, 'The Kakatiya Rudradeva—Velanandu Cholas', *J.O.I.*, vol. XX, pp. 450 ff.

19. *Ibid.*

20. P.V.P. Sastry, *p. it.*, pp. 99 ff ; S.H. Ritti, *The Seunas of Devagiri*, pp. 72, 100 ; R.G. Bhandarkar, *Early History of the Deccan*, App. C, p. 114.



Mahadeva (A.D.1198-99) was one of the five sons of Prola II. He ruled for a very short period. His reign was neither glorious nor eventful. The most important event of his reign was his war with the Yadavas of Devagiri. The Garavapadu and the Yanamadala inscriptions of Ganapatideva<sup>21</sup> and the tradition preserved in the *Siddhesvaracharitra*<sup>22</sup> and *Pratapacharitra*<sup>23</sup> state that Mahadeva along with his son Ganapatideva launched an attack on Devagiri—the capital of the Yadavas. Though the details of the campaign are not clearly known, it is certain that Mahadeva lost his life in the battle field. The death of Mahadeva and the success of the Yadavas are referred to in the Patna record of Simhana<sup>24</sup> (A.D. 1200-47) and Paithan grant of Ramachandradeva.<sup>25</sup>

Ganapatideva *maharaja* (A.D. 1199-1262), the son and successor of Mahadeva, was the greatest ruler of the Kakatiya dynasty. His reign period is considered to be one of the most brilliant epochs in the annals of the mediaeval Andhra *desa*. Before his accession to the throne, the whole of the Telugu speaking region was divided into many watertight compartments and ruled over by many petty chiefs who literally threatened the peace, unity and homogeneity of the region. Ganapatideva *maharaja* set himself to the task of restoring the political unity of Andhra *desa* and succeeded completely in bringing whole of the Telugu speaking region under one paramount power. Besides, it was under his able and energetic rule that the sway of the Kakatiyas first attained its widest expansion and his army carried the limits of the empire, though for a short time, as far as Kanchipuram. He reigned for sixty three years. During this period he followed the traditional policy of the Deccan powers of aggrandisement at the cost of the neighbouring states. The Velanadu-Cholas, the subordinates of the Chalukya-Cholas, became the first victims of this policy. Having humbled them, Ganapatideva *maharaja*, launched expeditions over Kalinga, Devagiri, Nellore, and Kanchi, etc.<sup>26</sup>

21. *Epi. Ind.* I, p. 344, v. 66 ; XVIII, p. 351 v. 16 ; III, p. 94, v. 5.

22. *Siddhesvaracharitra*, p. 112.

23. *Pratapacharitra* p 30

24. *Epi. Ind.* III, p. 101.

25. *Ibid.*, IV, p. 341.

26. For more details see : Y. Gopala Reddy, 'The Kakatiya Ganapatideva and the Yadavas of Devagiri', *JAHRS*, XXX, pp. 64 ff ; 'Ganapatideva's conquest of Kalinga', *Itihas*, Vol. III. No.2, pp.19 ff.



He succeeded in breaking the defences both in Kalinga and Kanchi but he could not maintain his hold permanently over these regions. The most important event in the civil administration that took place in his reign was the change of the capital from Hanumakonda to Warangal. The foundation for the new capital was laid down by Rudradeva, but it was completed by Ganapatideva *maharaja* and his daughter Rudramadevi. Ganapatideva's reign period also witnessed the birth of a new era in the history of *Pasupata* Saivism.

Ganapatideva *maharaja* was succeeded by his daughter Rudramadevi (A.D. 1262-89). The accession of Rudramadevi to the Kakatiya throne was a remarkable event in the annals of South India, for she was the first woman who ruled the Telugu speaking region under man's name. She is known to history under different names such as Rudradevi, Rudramadevi, Rudramba, Rudra, Rudradeva, Rudradeva *maharaja*, Rudrayyadeva *Maharaja*, *Tribhuvanadhipati* Kakatiya Rudradeva, etc.<sup>27</sup> She had witnessed, as a co-regent (A.D. 1259-61), the brilliant military exploits and the sound administrative arrangements of her illustrious father. Rudramadevi, attired in male garments, daily presided over the *darbar*, gave interviews to the foreign travellers and visitors, listened to the reports of the secret service regarding the condition of her subjects and people, held consultations with her ministers, generals and other high dignitaries of the state and thus justified the masculine name Rudradeva *maharaja* which her father had conferred upon her. She was a woman of peerless courage. By her military victories over the Yadavas, Pandyas and the Kayasthas she secured for her house a dominating position over the whole of Deccan, a position which no power in the South of the Vindhyas could think of challenging. It is known from the Bidar record that Rudramadevi had the title, viz. '*Raya-gaja-kesari*'.<sup>28</sup> But the brilliant career of Rudramadevi came to an abrupt end in A.D. 1289. It is evident from the Chandupatla inscription, dated A.D. 1289, that Rudramadevi and her general Mallikarjuna had lost their lives in the battle field. About this event P.V.P.Sastry observes : "The details of the

27. *H.A.S.*, No.13, pp. 82, 142 ; *A.R.*, 609 of 1909 ; 536 of 1913 ; 130 and, 155 of 1917 ; *S II. X*, No. 428, *NDI*, Darsi, No.72.

28. P.V.P. Sastry, *Select Epigraphs of Andhra Pradesh*, N o.21.



event is not known at present. No external invasion of the kingdom is known to have taken place during this time. The only political disturbance perceivable in the kingdom at this time was that of Ambadeva, as can be understood from the language of his Tripurantakam record. It is quite possible that Rudramadevi, inspite of her old age, led the armies against Ambadeva and met with the fatal end along with her general Mallikarjuna Nayaka. Though not explicit, the boastful praise of Ambadeva in that inscription, *Sarvan Andhramahi-patin rana mukhe jeta yaso-labdhavan*, significantly indicates that he conquered all the kings of the Andhra including the queen".<sup>29</sup> She was a great administrator and a lover of justice. The Venitian traveller Marco Polo states : "She was a lover of justice, equity and peace. She was more loved by those of her kingdom than ever was Lord or Lady of their's before".<sup>30</sup>

Rudramadevi was married to Chalukya Virabhadra, son of Indusekhara of the Nidadavolu branch of the Chalukyas. She had three daughters, viz. Mummadamma, Rudrama, and Ruyyama. Mummadamma was married to a Kakatiya prince by name Mahadeva, Rudrama to a Yadava feudatory of the queen Rudramadevi by name Yellanadeva and Ruyyama to Annaya of the Induluri family.<sup>31</sup> As Rudramadevi was not having a son, she was succeeded by her grandson Prataparudradeva - the son of Mahadeva and Mummadamma.

Prataparudradeva (A.D. 1289-1323) was the last great representative of the Kakatiya dynasty. He was one of the most romantic personalities in the history of mediaeval Deccan. Though called upon, while still a youth, to share the burden of the government of an extensive kingdom in the turbulent times, Prataparudradeva rose to the occasion and humbled the pride of the recalcitrant feudatories and the refractory nobles with remarkable skill and ability. He had defeated the Kayasthas, chastised Manumagandagopala and humbled the Pandyas and the Yadavas - the traditional enemies

29. P.V.P. Sastry, *The Kakatiyas of Warangal*, pp. 125 ff.

30. Col.Yule's *Marco Polo*, II, p. 295.

31. P.V.P. Sastry, *op.cit.* p. 128 ; *Epi.Car.* XII, Tumkur, No. 141 ; N. Ramesan, *Copper Plate Inscriptions of Andhra Pradesh Government Museum*, Hyderabad, 1962, Vol. I, pp. 109 ff.



of the Kakatiyas. The Kakatiya kingdom, during this period extended up to Kanchi in the south, on the west it passed to Anegondi along an imaginary straight line touching Raichur and Gulbarga, then it inclined towards Kalyana in the north-east, and passing through the ancient city it turned to the east and touched the Bay of Bengal somewhere in the southern part of Orissa. For nearly a decade he was left untouched to carry on the government of the country and to secure happiness of his subjects. Then all of a sudden the Muslims began to knock at his gates and he was compelled to spend the remaining years of his reign in devising ways and means for the protection of his kingdom and religion.

Garshasp Malik alias Allauddin Khilji was the first to invade the Kakatiya empire and it happened in the year A.D. 1303-4. This expedition ended as a failure. It was in this campaign that the Velama chiefs Venna and Potuganti Maili, the commanders of Prataparudra's army, exhibited uncommon valour and humbled the pride of the Muslims. Alladdin Khilji, in order to restore his fallen prestige and to take revenge, despatched a huge army in A.D. 1309 under the command of Malik Kafur and Khwaja Haji. In this encounter, Prataparudradeva faced defeat and also concluded peace with the Sultan at the cost of his wealth and prestige. The death of Allauddin, the murder of Malik Naid Kafur and the weak successors of Allauddin Khilji brought revolutionary changes in the Delhi Sultanate and the resultant effect was that the throne of Delhi was captured by Ghiyas-ud-Din Tughlaq in A.D. 1320. Taking this opportunity into consideration the Kakatiya emperor defied the overlordship of Delhi. But very soon the new Sultan, in A.D. 1323, sent an expedition against the Kakatiyas under the command of his son Ulugh Khan. This expedition ended in disaster to the Muslims and Prataparudradeva maintained his position intact. But Ghiyas-ud-Din, a man of strong will and determination, sent another expedition to the Telangana region under the command of Ulugh Khan who was then staying at Devagiri. When king after king, kingdom after kingdom and people after people were subjected to the inevitable fate of defeat and humiliation at the hands of Muhammadan marauders, Prataparudradeva stood firm and fought with the ferocity of a wounded tiger to reserve the honour,



independance and prestige of his people and the realm. But invain. Ulugh Khan, after scoring a decisive victory, sent Prataparudradeva along with his family members to Delhi. But it is known from the Vilasa grant of Prolaya Nayaka that Prataparudradeva while proceeding as captive to Delhi breathed his last on the banks of the river Somodbhava, *i.e.* the river Narmada.<sup>32</sup> The Kakatiya empire became a part and parcel of the Delhi Sultanate and Warangal, the capital of the Kakatiyas, was renamed Sultanpur. Thus the glory and the grandeur of the Kakatiyas of Warangal sunk unceremoniously in the sea of Islam.

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32. *Epi.Ind.* Vol. XXXII, p.248, V.20.



## II. ARCHITECTURAL DETAILS OF TEMPLES

### (i) INTRODUCTION

Ghanapur, the veritable museum of the Kakatiyan architecture and art, is now a big village. It is situated nearly six kms. east of Palampet and seventy four kms. north-west of Hanumakonda, in the Mulugu taluk of Warangal district. It can be reached by bus either through Parkal or Mulug. The temples at Ghanapur are in a tolerable state of preservation. They have weathered the climate for hundreds of years and withstood the neglect for nearly as long.

The temples, locally called *Kota-gullu*, are located nearly half a mile north-east of the village. The tall and lofty palmyra trees and the luxuriant vegetation serve as a beautiful background to this magnificent group of temples. There is a tank nearby and it covers an area of nearly five square miles. This was excavated by Ganapati-deva maharaja.<sup>1</sup> Apart from the Ghanapur tank, the titanic dykes, lakes and tanks that are found at Palampet, Pakhal, Lakhanavaram, Bayyaram, Panugal, etc. were the products of the munificent patronage extended by the Kakatiyas of Warangal. These irrigation

- 1 Y.Gopala Reddy, 'Agriculture under the Kakatiyas of Warangal' *Itihas, Journal of the Andhra Pradesh Archives*, Vol. I. No. 1, 1973, pp. 62 ff.

Particulars of the tank :

Year of restoration.....A. D. 1909.

Type of the bund.....Earthen.

Length of the bund.....7,000 ft.

Height of the bund.....48 ft.

Proposed Irrigation : (1) rabi.....3,094 acres.

(2) rabi..... 439 acres.

Canals :

Solipet canal.	4 miles 3 furlongs	1050 acres.
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Burrakayala canal	4 miles 2 furlongs	350 acres.
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Kota canal	3 miles 3 furlongs	1089 acres.
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Pydi canal	1 mile 5 furlongs	405 acres.
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*Vega Ganapuramanu grama mokati  
kattimchi daniki kadu vaibhavamuga  
gattimchi cheruvu da gadu chodyamuganu*

*Siddhesvaracharitra, Hyderabad, 1960, p. 119.*



works may be even considered as object lessons to the modern engineer.

The Ghanapur group of temples were constructed during the enlightened rule of Ganapatideva *maharaja*. The *Pratapacharitra* clearly states that Ganapatideva *maharaja* not only established the village of Ganapuram but also constructed many temples in the village and dedicated them to the God Siva.<sup>2</sup> Three inscriptions have been discovered at Ghanapur, but they are short, undated and in some cases fragmentary. In one of the inscriptions found engraved on the wall of the *mukha-mandapa* of a ruined Siva temple a certain Vibhutigaura, a house-hold servant of Panditaradhya and a resident of Srigiri is mentioned.<sup>3</sup> He also figures in some lithic records found in the Warangal district.<sup>4</sup> The other inscription found on a pillar in the above referred temple refers to Ganapeswara and Suresvara.<sup>5</sup> The last inscription is found engraved on a stone set up under the image of Anjaneya on the tank bund. It is dated Durmati, *Asvayuja Su. 10, Guruvāra* (year not mentioned) and refers to a certain Krishnaya, son of Ramaya.<sup>6</sup> These inscriptions did not give any information regarding the date and the person who was responsible for the construction of these temples. But we can fix the date of these temples with a fair amount of certainty by taking into consideration the Palampet group of temples. The layout, the ground plan and the architectural features of the main temple (Rudresvara) at Palampet bears a very close resemblance with the main temple at Ghanapur. It is known from a pillar inscription set up in a small *mandapa*, situated within the courtyard of the main temple and dated A. D. 1213 that Recherla Rudra, the commander of the army of Ganapatideva *maharaja*, consecrated God Rudresvara in Orugallu (Warangal) and granted to the temple the village of Neconda. He also built a new town in which he constructed a temple to the God Rudresvara and granted in A. D. 1213 to the God Gaurisa, the villages of

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2. *Pratapacharitramu*, Tanuku, 1969, p. 40.

3. N. Venkataramanayya (Ed.), *Inscriptions of Andhra Pradesh, Warangal District* (IAPWG), Hyderabad, 1974, No. 82, p. 235.

4. *IAPWG*, pp. 234-235.

5. *Ibid.*, No. 114, p. 298.

6. *Ibid.*, No. 115, p. 298.



Borlapalli and Upparapalli, and that he endowed the temples of Rudresvara, Katesvara and Kamesvara with the village of Nadakudi.<sup>6-A</sup> Hence it is clear that the Palampet group of temples were in all probability constructed by Recherla Rudra in the first quarter of the 13th century A.D. It may be stated here that the main temple of the Ghanapur group of temples though in main closely resembles the architectural features of the famous Rudresvara temple at Palampet, it exhibits certain restraint in stylistic, architectonic and artistic spheres. Hence we may not be wrong in assigning a date earlier than the Palampet group of temples to the Ghanapur group of temples, say the last quarter of the 12th century A. D.

The Ghanapur group of temples are placed inside double enclosure walls, the outer earthen and the inner of stone. In the midst of thick tropical vegetation and within the stone enclosure which measures 260' x 260' and adjacent to the eastern earthen embankment, stands the entire group of temples. They are twenty in number of varying sizes and dimensions (pl. I; fig. 1). Nearly half a furlong to the north-west of the main group of temples are found two temples. One of these temples is completely ruined; only the traces of the ground plan and some broken lintels and pillars which originally belonged to this temple are traceable in its vicinity. The other temple is in a threatening state of decay and any attempt to investigate the interior of the temple proved to be dangerous (pl. III). There is another temple located in the interior of the present village of Ghanapur. It is also in a pathetic state of preservation. This temple, at present, is completely covered with tropical vegetation. These temples are of inestimable value for the study of the Kakatiyan style of architecture and art.<sup>7</sup>

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6-A. IAPWG, No. 50, pp. 142 ff.

7. These temples were first noticed by the Hyderabad Archaeological department and a brief account of them was published in the *Annual Report of the Hyderabad Archaeological Department*, 1931-33. I have surveyed these temples in the year 1964 and published an exhaustive account of these temples (*JAHS* Vol. XXIX, pp. 27-39). But Prof. M. Rama Rao writing on these temples in the year 1966 states : "No detailed account of these temples are available so far" (*Select Kakatiya Temples*) Tirupati, 1966, p. 82.



## (ii) GROUND PLANS OF THE TEMPLES

The Ghanapur group of temples display a considerable variety of ground plans. The nature of the ground plan of a temple depends very much upon the very alignment of the *garbhagriha*, *antarala* and *sabha-mandapa*. Sometimes the development of diversified and elaborate temple rituals also resulted in adding new architectural adjuncts to the temple which in its turn bring out a change in the nature of the ground plan of a temple or temple complex. For example the introduction of *parivara-devatas* and the erection of separate shrines for them within the temple complex played many a time a vital role in determining the layout of a religious edifice. The religious urge and also the intellectual curiosity of the architects normally played a very significant part in determining the ground plan of a temple or temple complex. On the basis of the general alignment of the various architectural members, the ground plans of the Ghanapur group of temples may be classified into four types and they are as follows :

### TYPE I

A temple of this type has *garbhagriha* and *antarala* arranged in a line. They are usually square on plan. All the subsidiary shrines arranged round the main temple are of this type. It may be mentioned here that the temples having this type of ground plan are found in the early and later phases of the Kakatiyan style of architecture. Examples of this type, other than the Ghanapur temples, are found at Panugal, Palampet, Bayyaram, Dharmasagar, Yandlapalli and in the Warangal fort (pls.-I, III-A).

### TYPE II

Temple of this type has a *garbhagriha*, an *antarala* and a *sabha-mandapa*. The *sabha-mandapa* is generally a spacious hall having a flat roof supported by pillars. It is either square or rectangular on plan. It is normally provided with a *mukha mandapa* through which one enters the interior of the temple. The temple located in the village of Ghanapur and the temple erected outside the main group of temples belong to this type. The Kakatiyan temples having this type of ground plan are



found at Pillalamarri, Nagunur, Madikonda, Matedu, Ramakrishnapuram, Kanapur, Bayyaram, Yandlapalli and in the Warangal fort.

### TYPE III

The main temple and the temple located to the north of it (temple No. 2) at Ghanapur have this type of ground plan. They are cruciform on plan. A temple of this type has *garbhagriha*, *antarala*, *sabha-mandapa*, etc. The most important feature of this type of temple is that the *sabha-mandapa* is provided with porches on three sides. These projecting porches give a star shaped appearance to the *sabha-mandapa*. The *garbhagriha* and *antarala* are arranged in a line on one side of the *sabha-mandapa* (normally to the west of the *sabha-mandapa*). The classic Kakatiyan examples of this type are found at Pillalamarri, Nagulapadu, Jakaram, Kusumanchi and Palampet, etc. (Pls. IV, V, VI, VII, VIII).

The temples having the cruciform ground plan were not the innovation of the Kakatiyan architects. They are found in the north and eastern Deccan. This appears to be the special feature of the Deccanese temples. The origin and antiquity of this type of temples may be pushed back to the early Chalukyan temples at Pattadakal. The Papanatha temple which appears to be older than the Virupaksha and Mallikarjuna temples (A. D. 680) will give us some important information in this connection. It is of absorbing interest to note here that the *garbhagriha* of this temple has blind porches on three sides, i.e., on the north, south and west. The roof of these porches is supported by free-standing pillars. This appears to be the earliest instance of using porches on the three sides of a *garbhagriha* of a temple.<sup>8</sup> In course of time, it appears, that the early Chalukyan architects might have thought that it would be appropriate to add porches to the *sabha-mandapa* itself rather than to the *garbhagriha*. In this case, as the *sabha-mandapa* is bigger than the *garbhagriha*, the architects can make the porches bold, deep and adorn them with appealing architectural and ornamental motifs and appendages. Further, as the visitors enter the interior of the temple through the *sabhamandapa*,

8. R. Subbaramayya, 'Temples of Pattadalakal', *JAIRS*, vol. XXXVI, pp. 114 and 118.



it was but natural on the part of the architect and sculptors to vie with each other not only in adding deeply projecting porches but also in converting them as centers of attraction. This tendency is very well illustrated by the Virupaksha and Mallikarjuna temples at Pattadakal. In these cases the *sabha-mandapas* are adorned with beautifully designed porches.<sup>9</sup> But this device that was introduced by the early Chalukyans received profuse patronage at the hands of the later Chalukyan architects. For example, the Kirtinarayana temple at Talakad<sup>10</sup>, Mallikarjuna temple at Kuruvatti<sup>11</sup>, Somesvara temple at Hannahalli<sup>12</sup>, Ramesvara temple at Kudli<sup>13</sup>, Kaitabhesvara temple at Kubattur<sup>14</sup> and Chennakesava temple at Gangapur<sup>15</sup>, etc., are some of the later Chalukyan temples where the *sabha-mandapas* are adorned with imposing and impressive porches on the three sides. It would thus appear that the temples having cruciform ground plans were the innovation of the Chalukyan architects. It is likely that the Kakatiyas who were the subordinates of the later Chalukyas of Kalyana and also the neighbours of the Hoyasalas of Dvarasamudra might have inherited the cruciform ground plan of the temples from them. It may be stated here that all the Kakatiyan temples having this type of ground plan were constructed during the reign period of Ganapatideva *maharaja*.<sup>16</sup> Mention may be made in this connection that the tradition of adding porches to the *sabha-mandapa* is found continued even during the Vijayanagara period, for some of the temples of this period bear testimony to it. The *sabha-mandapas* of the Hazara Rama, Vishnu, Chandrasekhara and the Vithala temples at Hampi are provided with prominent porches.<sup>17</sup> However, they differ in certain

9. *Ibid.*, pp. 99 and 108.

10. *Mysore Archaeological Report*, 1932, Pl. III, 2.

11. A. Rea, *Chalukyan Architecture*, Pl. LVI.

12. *Annual Report of the Mysore Archaeological Department*, 1933, Pl. XV.

13. *Ibid.*, 1936, Pl. XIX, p. 35.

14. *Ibid.*, 1931, Pl. XIX.

15. M.R.K. Sarma, *Telangana Temples*, pp. 77 ff, Pl. 19. The Kesava temple at Huvinahadagalli and the Hariharesvara temple at Harihar are also having cruciform ground plans (A.Rea, *Op. cit.* Pls. XCIII, CVI).

16. *HAS*. No. 13, pp. 27, 28, 41, 42 ; *IAPWG*, No. 50.

17. J. Fergusson, *The History of the Indian and Eastern Architecture*, New Delhi, 1967, Fig. 235 ; R.N. Salletore, *Vijayanagara Art*, New Delhi, 1982, Fig. I, 1.



respects from the later Chalukyan and the Kakatiyan temples. The *sabha-mandapas* of the Vijayanagara temples having porches are either square or rectangular on plan but not star shaped.

#### TYPE IV

This type of plan is represented by the pillared hall located to the south of the main temple at Ghanapur. It is a square hall which measures 48'  $\times$  48' and has a high *upapitha* and *adhithana*. It is star shaped in plan and this is obtained by means of an intricate geometrical device. This consists of a combination of equal squares, each with a common centre, but whose diagonals differ by several degrees, the amount of difference in degree being in accordance with the number of points required to form the star. Similar type of pillared pavilions are found at Hanumakonda, Palampet and Ainole. But the Palampet example differs from the other examples in many respects. Small cells are attached to it on the eastern and western sides. The plan, inter-columnation, flat roof, peristyle exterior and the absence of cells in the pillared hall at Ghanapur would naturally tend to indicate that this may be a *natya-mandapa* or dancing hall, where generally dances and other ceremonials used to be performed particularly on festive occasions (pl. IX).

#### (iii) SPATIAL ORGANISATION OF THE GHANAPUR GROUP OF TEMPLES.

The Kakatiyan architects displayed different techniques of spatial organisation of the temples erected by them. A careful study of the various architectural appendages like the *prakara* walls, pillared pavilions, subsidiary shrines and the very nature of their distribution round the main temple will give us an idea about the spatial organisation of the Kakatiyan temples.

It is observed that in most of the cases the Kakatiyan temples are provided with massive and imposing *prakara* walls. The architectural and the artistic excellence of the *prakara* walls are described at length in the inscriptions of the period under our consideration.<sup>18</sup> The Kakatiyan temples at Palampet, Katakshapur, Kondiparti,

18. HAS. No. 13, pp. 34, v. 33; pp. 66, v. 42.



Nidikonda, Ramanapuram, Pillalamarri, etc., have *perakara* walls. The *prakaras* are even provided with beautiful door-ways. In some cases, apart from the *prakara* walls, majestic and massive *kirti toranas* or Towers of Fame are arranged on the four cardinal points of the temple. For example the great Svayambhu temple located in the centre of the Warangal fort and the Mailarudeva temple at Ainole have *kirti-toranas* in the four cardinal directions. It should be noted here that there are several Kakatiyan temples which are devoid of *prakara* walls.

The Ghanapur group of temples are provided with double enclosure walls. The inner enclosure wall is of stone and measures 260' x 260'. It is ingeniously constructed with huge blocks of well chiselled stone masonry, the core being filled with earth and debris. Though the stone *prakara* wall is completely destroyed, some traces of it are still visible on the western side of the earthen embankment (pl. I). The outer *prakara* wall is a massive one of earth. It is semi-circular in shape and roughly twelve feet in height. The most interesting feature of this earthen embankment is that it is literally running over two subsidiary shrines placed on the northern side leaving only some insignificant front portions of the temples. If this earthen embankment was contemporaneous to the main temple complex, the architects could not have planned it to pass over to subsidiary shrines. Hence it must have been a latter addition. If this is correct then it raises a question, under what circumstances this massive earthen embankment was raised round the temples? This peculiar phenomenon can be satisfactorily explained by taking the political conditions of the Andhra *desa* in the first quarter of the 14th century A. D. into consideration (pl. II).

It is known that the Kakatiya kingdom was attacked by the forces of Allauddin Khilji during the time of Prataparudradeva.<sup>19</sup> In the first encounter that took place in A. D. 1303-4, the Muslim forces faced defeat at the hands of the Hindus. But Allauddin Khilji with the intention of restoring his fallen prestige and to take revenge against the Kakatiya king, despatched a huge army

19. N. Venkataramanayya, *The Early Muslim Expansion in South India*, Madras, 1942, pp. 26 ff.



on 25th Jumadal-awwal, A. H. 709 (31st October A.D. 1309) under the leadership of his famous slave, Malik-Kafur. The siege of Warangal accordingly commenced on 15th Shaban (18th January A. D. 1310) and lasted upto Shawwal (20th April A.D. 1310).<sup>20</sup> On 12th Ramzan (13th February A.D. 1310) several breaches were effected in the first wall and with in a few days the besieging army got possession of the whole of outer wall. The fall of the outer fortress, however, did not bring the siege to a close. Prataparudradeva who had hopes of ultimate success, still remained defiant. He had ordered his soldiers to destroy the postal system, by means of which news passed between the camp and Delhi. This created panic in the Muslim army and attracted the attention of Malik Kafur. He immediately despatched parties of his soldiers into the country side to carry fire and sword.<sup>21</sup> It is evident from this account that the neighbourhood of Warangal was pillaged by the Muslim soldiers. The Muslims, being haters of idolatry, might have particularly directed their attention to destroying temples. It was probably at this time that the Hindus in order to protect their sacred symbols of religion, i.e., temple, erected massive earthen embankments round the temples to save them from the very sight of the Muslim marauders. In their haste to raise the earthen embankments, it appears, that the architects did not observe a systematic planning. In their haste they did not even notice that the embankment was passing over two subsidiary shrines. Even if they had realised the mistake they might not be having sufficient time to rectify it. It should be noted here that the earthen embankment is raised in such a way that the visitor can see the temples only after crossing it and not even at a distance of fifty feet. This peculiar feature of raising massive earthen embankment round the temples is confined only to a few temples located in the neighbourhood of the Warangal fort. The temples at Katakshapura and Kondiparti are surrounded by earthen embankments. It may be stated here that the temples at Palampet, located nearly six miles away from Ghanapur, are not having earthen embankments. The reason for this is that the above referred temples in those

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20. *Ibid.*, p. 35.

21. Elliot and Dowson, *The History of India As Told by its Own Historians*, Vol. III, pp. 81 ff



days were covered with thick and luxuriant tropical vegetation.<sup>22</sup> Further these temples are girdled by a ring of mountains. It is likely that due to these reasons the earthen embankments were not raised round these temples. These embankments were in all probability raised in the first quarter of the 14th century A. D.

The Ghanapur and Palampet group of temples are the best examples to study the spatial techniques employed by the Kakatiyan architects in the organisation of their temples. In the Ghanapur group the main temple stands in the centre of the stone enclosure wall. It has a *garbhagriha* (14'×14') *antarala* (13'.4"×13'.4") and *sabha-mandapa* (55'×55'). All these members are seemingly aligned diagonally along the axial line. The total length of the temple, from the *garbhagriha* to the eastern portico is 92 feet 6 inches and the total breadth, from the southern to the northern portico is 52 feet<sup>23</sup>. Nearly twenty five feet to the north of the main temple another temple (temple No. 2) having the same architectural features and ground plan like the main temple is erected (pl. VIII). But it is smaller in dimensions and not even provided with the *madanika* bracket figures the chief feature of the main temple. A *nandi* pavilion, which is in a heap of ruins, is placed directly in front of the eastern portico of the main temple. A pillared pavilion is situated nearly thirty feet to the south of the main temple. It has a spacious hall measuring 48'×48' and is star shaped on plan. It has a flat roof supported by sixty sand-stone pillars of fifteen feet height (pl. IX). Along the western stone enclosure wall and roughly twenty feet away from the main temple, eight subsidiary shrines of varying sizes are arranged in a vertical line (pl. III-A). Besides, some more subsidiary shrines are erected in between the main temple and the temple No. 2 and also along the northern and the eastern earthen embankment (pls. I, X). All these shrines have *garbhagrihas* and *antaralas* only. In the Palampet group the main temple, which is cruciform on plan, has *garbhagriha*, *antarala* and *sabha-mandapa* adorned with porches and

22. I have surveyed this temple complex in the year 1964. At that time it was completely covered with tropical vegetation, and literally not visible even from a distance of 150 yards.

23. Y. Gopala Reddy, Ghanapur Group of Temples, *JAHRs* Vol. XXIX, pp. 28 ff.



*madanika* bracket figures placed in the centre of the courtyard. A *nandi mandapa* is noticed in front of the eastern portico of the main temple. It has an imposing *upapitha* and impressive *adhishtana*. Another temple having *garbhagriha*, *antarala* and *sabha-mandapa* is found nearly twenty feet to the north of the main temple. Besides these structures, there is a spacious pillared *mandapa* measuring 34' x 34', located to the south of the main temple. It has small cells on its eastern and western sides. The *upapitha* on which it stands is star shaped on plan. Towards the south-west of the main temple there is a small structure which is now called *dharmasala*. A small *mandapa* having four pillars supporting its flat roof housing a pillar on which is engraved the inscription of the famous Recherla Rudra is placed nearly thirty feet to the north-east of the main temple. A careful examination of the location and the distribution of the minor and main temples at Ghanapur and Palampet, clearly reveal that the Kakatiyan architects maintained perfect architectural harmony and unity in the spatial organisation of the temples.

In the spatial organisation of the Ghanapur group of temples the Kakatiyan architects introduced certain new techniques which are not found in the Palampet group of temples. The arrangement of a considerable number of subsidiary shrines in a vertical line and at the same time in between the temples may be considered as a new feature in this connection. Further, an independent pillared *mandapa* of gigantic proportions, without any cells attached to it is found as one of the principal architectural adjuncts to the main temple at Ghanapur. Though there are nearly twenty structures of various sizes and plans arranged within a limited space and that too surrounded by double enclosure walls of stone and earth at Ghanapur, the Kakatiyan architects maintained judicious balance and harmony in the very distribution of space and the organisation of the temples. Every structure, either big or small, received its due share of recognition and importance in terms of spatial value and organisation.

Robert J. Del Bonta who studied the spatial organisation of the Hoyasala, later Chalukyan and the Kakatiyan temples observes : "Another important aspect which can be used to isolate the style of these temples (Hoyasala)



is their spatial organisation. Regardless of the multiplicity of elements in Hoyasala temples, the architectural solidity and unity of the monument is retained. This solid mass is then placed within a compound enclosure and often played off against other structures. As discussed above, the Hoyasalas made the pillared hall an intrinsic part of their plan. The two primary parts, *vimana* and pillared hall, merged into a single unit. This fusion is retained externally by continuous friezes extending completely around the base of the main monument.

“The Kakatiyas on the other hand separate many of the elements of the temple. There is a proliferation of buildings and these combine to function as temple. Often a large pillared hall is separated from the temple proper. This hall is either placed to the side of the temple or along the major axis of the *vimana*. Complex spatial relationships are set up, balancing buildings and masses in a highly calculated and often symmetrical way. This indeed may be the source of the more developed spatial conceptions of the later Vijayanagara architectural schemes.

“The separation of the hall from the temple is found in an embryonic form at many of the later Chalukyan sites, where the hall is severed from the temple by a narrow passage in front of the actual door of the temple as found at Bankapur and Bagali”.<sup>24</sup>

A careful and critical examination of the above statement will enable us to note the following facts.

- (i) The pillared hall formed an intrinsic part of the Hoyasala temple whereas it is severed from the temple by a narrow passage in the later Chalukyan temples.
- (ii) The Kakatiyas separated many of the elements of the temple. There is a proliferation of buildings which combine to function as a temple.
- (iii) In the Kakatiyan temples, there is noticed, often a large pillared hall which is separated from the temple proper. This is either placed to the side of the temple or along the major axis of the *vimana*.

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24. Robert J. Del Bonta, 'In Praise of Hoyasala Art' *Marg*, Vol. XXXI, No. 1, New Delhi, 1977, p. 33.



All these statements need careful study in this connection. Robert J. Del Bonta is correct in stating that the pillared halls formed an intrinsic part of the Hoyasala temples. Percy Brown also rightly states : "With regard to the first of these characteristics, that relating to the disposition and general arrangement of the (Hoyasala) temples, the scheme as a rule is similar to that found in most parts of the country, as it comprises a central structure within an enclosure, the surrounding walls of which contain ranges of cells, fronted by a pillared *verandah* or cloister. The central structure, or main building, in its simplest form resolves itself into the customary three compartments, namely the cella, or *garbhagriha* attached to a vestibule known as the *sukanasi*, which connects with a pillared hall or *navaranga*, in front of which is very often an open pillared pavilion or *mukha-mandapa*".<sup>25</sup> The Chennakesava temple at Belur and the Hoyasalesvara temple at Halebid are the best examples of this type.<sup>26</sup> But Robert J. Del Bonta's observation that the pillared hall in the later Chalukyan temples is severed from the main temple needs revision. In the later Chalukyan temples, like the Hoyasala temples, the pillared hall formed an intrinsic part of the temple. For example in the Kallesvara temple at Bagali, referred to by Robert J. Del Bonta, the pillared hall is very clearly and very closely connected with the main temple complex.<sup>27</sup> This is further supported by the Hariharesvara temple at Harihar<sup>28</sup> the Mahadeva temple at Ittagi<sup>29</sup> and a Jain temple at Lakkundi.<sup>30</sup> It would thus appear that the Hoyasala and the later Chalukyan architects, in main, followed the same spatial techniques regarding the location and the distribution of the pillared halls within the courtyard of the main temple complex.

Robert J. Del Bonta's observation that the Kakatiyan architects separate many of the elements of the temple and that there is a proliferation of buildings which all

25. Percy Brown, *Indian Architecture* (Buddhist and Hindu Periods) Bombay, 1956, p. 169.

26. Robert J. Del Bonta, *op. cit.*, pp. 26, 27.

27. Rea, A. *Chalukyan Architecture*, Pl. I.

28. *Ibid.*, Pl. CVI.

29. P. Sreenivasachar, *Archaeological Bulletin*, No. 11, Pl. XXXII. Percy Brown, *op. cit.*, p. 178.

30. Percy Brown, *op. cit.*, p. 177.



combine to function as temple is correct as far as the Kakatiyan temples that are found at Ghanapur, Palampet, Panugal etc., But it is wrong to state it as a general rule. There are several Kakatiyan temples without having the subsidiary shrines, pillared halls and other additional structures. Examples of this type are found at Jakaram, Kothapalli, Vilasagar, Nagulapadu, Nidikonda, Sirikonda, and Yandlapalli etc.

Regarding the spatial organisation of the pillared halls, the Kakatiyan architects followed three techniques. In the first type, as observed by Robert J. Del Bonta, the pillared hall is separated from the main temple, but placed very near to it and also within the courtyard. An excellent example of this type is found at Ghanapur (Pl. IX). In the second type, a separate pillared hall is erected very near to the main temple. It should be noted here that it is not erected within but outside the courtyard. A lovely example of this type is found outside the courtyard of the Mailarudeva temple at Ainole. In the third type, the pillared hall is not separated from the main temple, but found as an intrinsic part of it. An excellent example of this type is found in the Thousand-Pillared Temple at Hanumakonda.

It would thus be clear from the above discussion that some of the observations of Robert J. Del Bonta need revision. It may be stated here that regarding the third type of the spatial organisation of the pillared hall, (e.g.) the location of the pillared hall in the Thousand-Pillared-Temple at Hanumakonda) the Kakatiyan architects closely followed the spatial techniques adopted by the Hoyasala and the later Chalukyan architects. But regarding the first and second methods, where the pillared hall is separated from the main temple and located within the courtyard and out-side of it, the Kakatiyan architects sharply differ from the Hoyasala and the later Chalukyan counterparts.

Before closing our discussion on the spatial organisation of the Ghanapur group of temples we may note the importance of the subsidiary shrines in the spatial organisation of the Kakatiyan temples. The elaboration of the ceremonial observances, brought out partly by the more pronounced anthropomorphic attribution of the deity, produced corresponding elaboration in the temple system by increasing the number of buildings within the



temple enclosure. These subsidiary shrines are generally smaller in size and provide accomodation for the images of *parivara-devatas*. The Kakatiyan architects adopted three methods in the spatial organisation of these subsidiary shrines. In the first method, deeply cut niches are arranged on either side of the interior walls of the *antarala* and also on either side of the *antarala* door-way. The Thousand-Pillared-Temple at Hanumakonda and the Gautamisvara temple at Manthane have this type of *deva-koshthas*. In the second type, miniaturi cells are arranged on the corners of the *vedi* or the dwarf wall which runs round the *sabha-mandapa*. Eight cells are noticed on the dwarf wall of the *sabha-mandapa* of the Rudresvara temple at Palampet. These miniature cells are also found on the dwarf wall of the main temple and the temple No. 2 at Ghanapur (pls. X, XI). Most of these cells, in the case of Ghanapur, are either dislodged or completely dismantled from their original positions. They are constructed with large blocks of well chiselled masonry and provided with pleasingly designed door-ways. In the third and the final method, both the miniature cells and independent subsidiary shrines are used for the accommodation of the images of the *parivara devatas*. The best example of this type is the Ghanapur group of temples (pls. I, III-A, X, XI).

It may be pointed out in this connection that the arrangement of miniature cells on the *vedi* of the *sabha-mandapa* of a temple was not the invention of the Kakatiyan architects. The later Chalukyan architects were responsible for the introduction of this method of spatial organisation of the miniature cells on the *vedi* of the *sabha-mandapa*. This is very well attested by the Venugopalasvami temple at Magala, Hariharesvara temple at Harihar, and Bhimesvara temple at Nilgundi, etc.<sup>31</sup> This method of arranging miniature cells on the dwarf wall of the *sabha-mandapa* has got some significant advantages. In the first place, as the miniature cells accommodating the images of the *parivara-devatas* are arranged within the *sabha-mandapa* and also as the pilgrims enter the temple through that spacious hall, it would be easy for the pilgrims to offer their worship to the main deity along with the *parivara-devatas* simultaneously. In the second place, these miniature cells

31. A. Rea, *op. cit.*, pls. CVIII, IX, CVI.



are smaller in size and they measure 4' x 4'. They are constructed with three side stone slabs, covering slab and a door-way. Thus these cells not only help to maintain economy of space but also successfully avoid the difficulties involved in the construction of independent and full-fledged shrines. The Kakatiyan architects, perhaps keeping all these advantages in mind, followed the later Chalukyan tradition of arranging the miniature cells on the *vedi* of the *sabha-mandapa*. It may be stated here, that apart from the temples at Ghanapur and Palampet, these miniature cells are also found in the Kakatiyan temples found at Ramanjapuram, Kothapalli, and Katakashapur, etc.



### III. EXTERIOR ARCHITECTURAL AND ARTISTIC FEATURES

The *upapitha*, *adhishtana*, *pabhaga* or wall proper, *varandika-bandha*, *kapota* or cornice, *vedi* of the dwarf wall, *kakshasana* or *asana-pattika* and the superstructure or the *vimana* are the principal exterior architectural elements of a temple. A careful study of these elements of the Ghanapur group of temples will give us an idea about the characteristic features of the Kakatiya architecture and art.

#### (i) UPAPITHHS

The *upapitha*, according to the *Silpa* texts, is an optional member. The structural stability, security and the beauty of a temple depends to a very great extent upon this member. It is the lowest member of a temple and generally placed below the *adhishtana*. The main temple, temple No.2 and the pillared hall at Ghanapur have *upapithas*. But the *upapithas* of temple No. 2 and the pillared hall are mostly covered with earth and tropical vegetation (pls. VIII, IX). However, the *upapitha* of the main temple is in a tolerable state of preservation (pl.IV fig. 2, a.). It is an imposing one and measures 5 feet 9 inches in height. It has a broad *pattika* as *upana*. It is succeeded by an *antarhita* which in its turn is surmounted by a *maha-padma*. The terminal end of this moulding is adorned with a triangular elevation which is very often found in the *upapithas* and the *adhishtanas* of the Kakatiyan temples. The *maha-padma* moulding is succeeded by three sharp edged *tripattas* with *kshudrapattikas* and *antarhitas* in between them (fig.2,a.). The arrangement of three *tripattas* in a row is indeed a peculiar feature and it is seldom observed in the *upapithas* of the Kakatiyan temples. The top most section is occupied by a *maha-adah-padma* surmounted by a *pattika*. In this case also the terminals of the *padma* moulding is connected with triangular projections. It may be stated here that the *upapitha* of the main temple at Ghanapur is neither decorated with floral designs nor figure sculptures. The lower sections of the *upapitha* of



emple No.2 are covered with earth. However the upper visible portion contains *maha-pattika*, *maha-padma*, *tripatta* and *alingana-pattika* which is adorned with *adah-padma* and *pattika*. In this case the *padma* moulding of the *alingana-pattika* is decorated with a series of semi-circular projections(pl.VIII.)

The Kakatiyan temples that are found at Pillalamarri, Kothapalli, Manthani, Hanumakonda, Nagulapadu, Nagunur, etc., have imposing *upapithas*. M.R.K.Sarma observes : "The *upapitha* is a distinguishing characteristic feature of the Kakatiya temples in Telangana"<sup>1</sup>. But it should be noted that there are several Kakatiyan temples that have no *upapithas*. The Gopalswami and the Muktesvara temples at Kusumanchi, the Namesvara temple (located in the village) at Pillalamarri, the *trikutalaya* at Nagulapadu, the Siva temple at Vilasagar, the temples at Godisala (Upparapalli), the temples in the Warangal fort etc., are some of the examples. A careful study of the *upapithas* of the Kakatiya temples shows that they are invariably provided with an *upana*, the lowest member, in the form of a *maha-pattika* (fig.2). In some cases the *upana* is succeeded by another *maha-pattika* with a narrow *antarhita* in between them(fig.2). *Adah-padma* moulding, decorated with triangular and semi-circular projections is found at least once in the Kakatiyan *upapithas*. This type of moulding is either found in the lower section or in the *alingana-pattika* of the *upapithas* that are under our consideration (fig.2.b.c.d.). A sharp edged *tripatta*, the characteristic later Chalukyan moulding, is found invariably at least once in the Kakatiyan *upapithas*(fig.2). *Pattikas* and *kshudra-pattikas* are used in plenty in order to give depth and pleasing contour to the *upapithas*. The *upapithas* of the Thousand-Pillared Temple at Hanumakonda and the *trikutalaya* at Kothapalli give us some interesting information in this connection. In these cases a wide *gala* decorated with *nakula-padas* and *vajrabandha* designs are found very prominently (fig.2,c.d).

The Kakatiyan *upapithas* contain a broad space on the top and it normally ranges from five to twelve feet in breadth. This serves the purpose of a promenade for the devout pilgrims. The *upapitha* of the main temple

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1. M. R. K. Sarma, *op. cit.* p. 174.,



at Ghanapur has seven feet six inches space on the top of it. It has been suggested by some :“ Besides, in the Kakatiya temples the *upapitha* being broad and taking the shape of a platform with the temple standing on it in the centre, it serves the purpose of a *pradakshinapath*. In the Kakatiya temples *pradakshinapath* is not separately provided”.<sup>2</sup> This observation is not correct. Both inner and outer *pradakshinapaths* are found in the Kakatiyan temples. The outer *pradakshinapath* is found in all the temples where there are imposing and broad *upapithas*. The Siva temple at Yarkavaram, the Ekavira temple at Mogilicherla and the Siva temple at Bayyaram are having inner *pradakshinapaths*.

The later Chalukyan and the Hoyasala temples have high *upapithas*. The Hoyasalesvara temple at Halebid, the Sarasvati temple at Gadag, the Doddabasavappa temple at Dambal, the Mahadeva temple at Ittagi, the Bettasvara temple at Agrahara Belguli, the Lakashminarayana temple at Javagal, the Somesvara temple at Harnahalli, the Madhavanarayana temple at Bellur, the Gondesvara temple at Sinnar, etc., are having majestic *upapithas*.<sup>4</sup> It is likely that the Kakatiyan architects might have followed the later Chalukyan and the Hoyasala art traditions while introducing *upapithas* in the temples constructed by them. However, the Kakatiyan *upapithas* differ from the *upapithas* of the later Chalukyan and the Hoyasala temple in certain respects. The Kakatiyan *upapithas* are not provided with adequate foundations whereas the *upapithas* of the Karanataka temple have firm foundations. The most important difference is that in some of the Hoyasala *upapithas*, miniature shrines are erected on either side of the entrance. They are most intricately designed and beautifully modelled. Examples of this type are found in the *upapithas* of the Kesava temple

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1. M. R. K. Sarma, *Op. cit.* P., 175

3. K. V. Soundara Rajan, *Indian Temple Styles. The Personality of Hindu Architecture*, New Delhi. 1972, p. 37 ; P. Brown, *op. cit.*, p. 169.

2. P. Brown, *op. cit.*, pls. CXXIX, fig. 2, CXXV, CXXIV ; *Archaeological Survey of Mysore Annual Report*, 1929. Pl. X ; 1939, Pl. IV, fig. 3 ; *Annual Report of the Mysore Archaeological Department*, 1933, Pl. XIX, fig. 3 ; K. V. Soundara Rajan, *op. cit.*, Pl. XXXVII ; *Marg*, Vol. XXXI, No. 1, pls. 2, 3, 4, 5, 6, 7, 9, 10, 11, 13.



at Somanathpur, the Lakshminarasimha temple at Harnahalli,<sup>5</sup> etc. This tendency is not found in the *upapithas* of the Kakatiyan temples.

## (ii) *ADHISHTHANAS*

The *adhishthana* is an essential member. It is normally found above the *upapitha* and below the walls of the *garbhagriha*, *antarala* and the *sabha-mandapa*. It supplements the function of the *upapitha* in enhancing the beauty, loftiness and the height of the temple. The main temple and the temple No. 2 at Ghanapur have *adhishthanas*. The *adhishthana* of the main temple is five feet eleven inches in height. The combined height of the *upapitha* and the *adhishthana* of the same at Ghanapur is eleven feet eight inches. The *adhishthana* of the main temple is an imposing one. It has broad *upana*, narrow recess, *maha-padma*, two *tripattas*, *pattika* decorated with a frieze of elephants, *padma* and two *pattikas* connected with rectangular blocks of stone. A host of *kshudrapattikas* are found inbetween these mouldings (fig. 3, e). The use of two *tripattas*, one above the other and intervened by narrow *pattikas* and recesses, is considered to be an important feature of this *adhishthana*. In the *upapitha*, as stated above, this moulding, i.e., *tripatta* is used thrice. It appears that the architects who designed and modelled the *upapitha* and the *adhishthana* of the main temple at Ghanapur favoured *tripatta* more than the other mouldings. The moulding *padma* is used thrice. It is found above the *upana* and the lower and upper sides of the *alingana-pattika*. The *adhishthana* of temple No. 2 is comparatively lesser in height and is decorated prominently with a frieze of elephants (pl. VIII). It may be stated here that there is a judicious balance between architecture and art in the *adhishthanas* of the above referred temples at Ghanapur.

There are several Kakatiya temples that are having impressive, imposing and meticulously designed *adhishthanas* (fig. 3). The *upana* of these *adhishthanas* is invariably in the form of a *maha-pattika* whereas the *alingana-pattika* is either in the form of a *pattika* or a *padma* surmounted by *kshudra-pattikas*. It is observed that in most of the cases a sharp edged *tripatta* is found atleast once in these *adhishthanas*. The *tripatta* which has a flat or rectangular edge in the Pallava, early Chalukyan, Chola and Rashtrakuta temples underwent a change at the hands of the later



Chalukyan architects. The *tripatta* of the Kakatiyan *adhishtanas* is very closely akin to the *tripatta* found in the later Chalukyan temples.<sup>6</sup> However, it should be noted here that in some cases the *tripatta* is conspicuously absent in the Kakatiyan *adhishtanas*. The best example of this type is the *adhishtana* of the Rudresvara temple at Palampet (fig. 3, d.). The *padma* is one of the most pleasing mouldings. The beauty, grace and the charming contour of the *adhishtana* depends very much upon this moulding. *Maha-padma*, *alpa-padma*, *aduh-padma* and *urdhva-padma* are the varieties of this moulding. It is used 4, 7, 14 and 7 times in the *adhishtanas* of the Kakatiyan temples that are found at Nagunur, Garla, Nidikonda, Palampet, etc., (fig. 3). The terminal curve of this moulding, in most of the cases, is connected with a triangular projection (fig. 3). The *pattikas*, both big and small, are found in large numbers in the Kakatiyan *adhishtanas*. This tendency not only increases the height and depth of the *adhishtana* but also provides ample scope for the rich interplay of light and shade in different seasons. The *vritta-kumuda* which played a very important part in the early Chalukyan and the Chola *adhishtanas* is conspicuously absent in the Kakatiyan *adhishtanas*.<sup>7</sup> The *adishthanas* of the Kakatiyan temples are normally decorated with drop ornamentation, floral designs, miniature *kudus*, and a row of semi-circular, rectangular and triangular projections. But the *adhishtana* of the great Svayambhu temple located in the centre of the Warangal fort is decorated with friezes of elephants, horses, *hamsas*, *gaja-vyalas*, gods and goddesses, geometrical patterns and floral designs.<sup>8</sup> But the Kakatiyan *adhishtanas* are not over loaded with figure sculptures like the *adhishtanas* of the Hoyasala temples.<sup>9</sup>

### (iii) PABHAGA or WALL DECORATION

The *pabhaga* or the wall is that portion which intervenes in between the *varandika* mouldings and the *adhishtana* of the *garbhagriha* and *antarala*. This section of the wall is considered to be the most important one of the exterior architectural scheme of the temple. It is on this

6. Y. Gopala Reddy, *op. cit.*, pp. 115 ff.

7. *Ibid.*, p. 116.

8. *Ibid.*, VII.

9. *Marg*, Vol. XXXI, No. 1, Pls. 6, 7, 9, 10, 11, 12; opp. p. 50, Pls. 2, 3, 4, 5, 6, 7, 8, 9, 10, 12, 13, 14, 15, 16.



part that the architects and sculptors vied with each other in exhibiting their skill and mastery over the art of carving. A careful examination of the Ghanapur group of temples shows that the Kakatiyan architects employed two methods to make the wall content pleasing. In the first instance the exterior walls are left plain. This is very well illustrated by the minor shrines and the temple No. 2 (pls. XII, XIII). In the second instance the exterior wall is broken into projections and recesses. This is illustrated by the exterior *garbhagriha* and *antarala* walls of main shrine (pl. IV). The central projection or the *raha-paga* is normally wider and bigger than the other projections. This is the principal element on which the exterior architectural treatment rests. The edges of this *rahapaga* have slopy and graduated projections in high relief. The breadth of the *rahapaga*, noticed on the three sides of the *garbhagriha* of the main temple at Ghanapur, is roughly seven feet. This central projection is flanked on either side by two projections of moderate dimensions with deep recesses in between them (pl. IV).<sup>10</sup> The lower section of these central projections is adorned with miniature shrine models. They have two slender *stambhikas* at the base surmounted by a Latina *Nagara vimana* model of seven *talas*. This *Nagara vimana* has a central conical band running from base to top. The *vimana* is canopied by a *kalasa* finial (pl. IV).<sup>11</sup> Inside these niches are carved seated and standing images of gods and goddesses. These miniature shrines are surrounded by intricately designed serpentine floral scroll arches with a *kirtimukha* at the summit. The central section of these projections is decorated with a series of horizontal ornamental bands and narrow grooves in between them. The *vajrabandha* band, drop ornamentations and friezes depicting male and female figures playing *kolatam* dance are prominently found on the central sections of these projections (pl. IV).<sup>12</sup> It should be noted here that the *salilantarās*, or the recesses in between these projections, is filled with structural ornamental motifs. It represents a long and slender *stambhika* surmounted by a mono *Nagara vimana* having a *kalasa* finial. This structural motif is surrounded by a floral scroll ornamental *torana* (pl. IV).

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10. M. Rama Rao, *Select Kakatiya Temples*, Pl. XXXIX.

11. *Ibid.*

12. *Ibid.*



A careful study of the other Kakatiyan temples will enable us to state that apart from the above referred methods the Kakatiyan architects adopted some more techniques to make the exterior walls more pleasing and charming. In the first place *deva-koshthas* of single and double storeys are arranged on the central projection of the *garbhagriha* walls. These *deva-koshthas*, not only give relief to the plain projections and recesses of the exterior walls but also serve as receptacles of the images of *parivara-devatas*. The Thousand-Pillared Temple at Hanumakonda, the main temple at Palampet, the Ganapesvara temple at Kusumanchi, etc., are the best examples of this type.<sup>13</sup> Sometimes, figure sculptures representing both secular and sacerdotal themes are carved in the *salilantarās* and on the projections of the exterior walls of the temples. For example the projections on the exterior walls of the Thousand-Pillared Temple at Hanumakonda, and the Gautamisvara temple at Manthani contain the figures of gods, goddesses, male and female musicians and dancers.<sup>14</sup> But the exterior decorative art reached its climax on the exterior walls of the main temple at Nagulapadu. Female figures in all the conceivable positions and postures, gods, goddesses, musicians, dancers, etc., are sculptured in the *salilantarās* and on the projections of this temple.<sup>15</sup>

In the *salilantarās* of the main temple at Ghanapur *stambhika-vimāna* models are found prominently. Its further development is noticed in the other Kakatiyan temples. Two slender and long pilasters surmounted by a miniature Dravidian spire is found on the exterior walls of the Rudresvara temple at Palampet, *trikutalaya* at Kothapalli, the Venkatesagudi located in the Warangal fort.<sup>16</sup> Multi-storied *vimāna* models standing on a cluster of pilasters are used for the exterior decoration of the Svayambhu temple in the Warangal fort<sup>17</sup>. It is very interesting to note in this connection that miniature niches standing on two pilasters and crowned by a Dravidian spire are noticed in the *salilantarās* of the main temple at Nagulapadu.<sup>18</sup>

The tradition of decorating the exterior walls of the temples with *stambhika*-spire motif started appearing in

13. *Ibid.* Pls. V, 1, 2, VI, 1, XVII, 2; Y. Gopala Reddy, *op. cit.*, pp 123 ff.

14. Y. Gopala Reddy, *op. cit.*, p. 125.

15. *Ibid.* Pl. XI.

16. M. Rama Rao, *op. cit.*, P. I XVII, 2.

17. Y. Gopala Reddy, *op. cit.*, pp. 122 ff.

18. M.R. K. Sarma, *op. cit.*, Pl. 26.



the early part of the tenth century A.D. in the Nolambavadi tract of the Kuntala region.<sup>19</sup> This motif was profusely adopted by the Hoyasala and the later Chalukyan architects to embellish the exterior walls of the temples.<sup>20</sup> It appears that the Kakatiyan architects followed the later Chalukyan idiom and accordingly decorated the exterior walls of the temples erected by them with the *stambhika-vimana* models.

#### (iv) VARANDIKA MOULDING

These ornamental mouldings are found immediately below the overhanging roll cornice or *kapota* of the *garbhagriha* and *antarala* and on the top of the wall proper. These mouldings along with the graduated foliating bands of the *upapitha* and *adhishtana* represent the horizontal pattern whereas the projections and recesses of the wall proper represent vertical pattern. This harmonious combination of horizontal and vertical patterns generally gives a pleasing and charming appearance to the exterior of the Kakatiyan temples.

The Ghanapur group of temples exhibit two types of *varandika* bands. The first type is noticed on the exterior walls of the minor shrines. In this case two plain and flat *pattikas* are noticed immediately below the cornice (pl. XII). A slight variation of this type is noticed on the exterior walls of a minor shrine located to the west of the southern portico of temple No. 2. It has two bands. The lower one is in the form of a plain *pattika* whereas the upper one is a *tripatta* which is not found in the previous example (pl. XIII). The second variety is found on the exterior walls of the main temple (pl. IV). The *varandika-bandha* in this case contains a set of four bands separated by deep recesses inbetween them. It should be noted here that these horizontal mouldings are confined only to the vertical projections of the wall. The lower most moulding is a *pattika* of four inches in width and roughly over six inches deep. Its upper edge is adorned with semi-circular and triangular elevations. It is followed by a very charmingly designed *urdhava-padma* moulding which in its turn is followed by a deep recess, *adhah-padma* and a *pattika*. The lower edge of this last referred *pattika* is decorated with semi-circular and triangular projections.<sup>21</sup>

19. M.A. Dhaky, *The Indian Temple Forms in Karnataka Inscriptions and Architecture*, New Delhi, 1977, pp. ff.

20. *Ibid.*, pp. 40 ff. Figs. 12, 23.

21. M. Rama Rao, *Select Kakatiya Temples*, Pl. . XXXIV, Figs. 1, 2.



The *alingana-pattika*, i.e., the top most band is a plain and broad one and it is devoid of any ornamental motifs (pl.IV).

The Kakatiyan architects used several types of *varandika* mouldings. A careful study of the Kakatiyan temples will help us to trace their evolution. In the first stage the *varandika* portion is adorned with plain and flat horizontal bands.<sup>22</sup> In the next stage the shape and the size of the bands underwent a change of considerable significance. The temple which is standing at the foot of a small hillock in the village of Nagunur illustrates this stage. In this case two projecting *tripattas* with a deep recess inbetween is shown very prominently.<sup>23</sup> The Venkatesagudi, located in the Warangal fort records further development of these mouldings. In this example, not only the number of the bands are increased but also they are arranged strictly according to the projections and the recesses of the exterior *garbhagriha* and *antarala* walls. The lowermost moulding is in the form of a *tripatta* with a pointed edge. It is followed by a pleasingly designed *urdhva padma* moulding. These mouldings are connected with the help of a projecting rectangular stone block arranged vertically. These bands are followed by a *pattika* and an *alingana-pattika*.<sup>24</sup>

The *varandika* mouldings reached their climax of graceful fluency in the Kakatiyan temples that are found at Hanumakonda, Nagulapadu, and Pillalamarri, etc. The Thousand-Pillared temple at Hanumakonda and the main temple at Nagulapadu have the maximum number of mouldings. In the case of the former, the two basal mouldings are in the form of *urdhva-padmas*. They are followed by a series of *padma-pattikas* (*pattika* with a *padma* base). The lower corners of these *padma-pattikas* are adorned with triangular projections.<sup>25</sup> In the case of the main temple at Nagulapadu the lower most moulding represents a graceful *tripatta* and it is followed by a beautifully modelled *maha-padma* and a series of *pattikas*. The lower and the upper edges of these mouldings are decorated with a row of semi-circular and triangular elevations. In all these cases deep recesses are inserted in between these horizontal bands.

22. Y. Gopala Reddy, *op. cit.*, p. 120.

23. *Ibid.*, p. VIII, Fig. 16.

24. *Ibid.*, p. 120.

25. *Ibid.*, pl. VIII, fig. 17,



The *trikutalaya* at Kothapalli and the Gautamisvara temple at Manthani will give us some very interesting information regarding the arrangement of the *Varandika* mouldings. In the case of the *trikutalaya* at Kothapalli the lower most moulding<sup>26</sup> represents a sharp edged *tripatta* and it is succeeded by a *padma-pattika*. The recess in between these mouldings is not narrow but little bit wide. The upper section of the *varandika-bandha* is adorned with vertical blocks of stone. It is very interesting to note in this connection that the Kakatiyan architects introduced in this case horizontal and vertical mouldings and at the same time maintained judicious harmony and balance.<sup>27</sup> This type of *varandika-bandha* is seldom observed in the other Kakatiyan temples. In the case of the Gautamisvara temple at Manthani, two projecting horizontal bands with a wide recess between them is noticed just below the over hanging cornice. The lower one represents the characteristic Kakatiyan *tripatta* and the second a *padma-pattika*. The most interesting and very peculiar feature of this temple is that it has lateral *vyala* brackets arranged on the corners of the exterior *garbhagriha* and *antarala* walls and also on the *varandika-bandha*. They look like miniature reproductions of the lateral brackets arranged on the outer sides of the *Kirti-toranas* found on the four cardinal points of the great Svayambhu temple situated in the centre of the Warangal fort and the Mailarudeva temple at Ainole. The lower end of this bracket is fitted in a socket specially designed on the corners of the wall whereas the upper one is fitted in a hole prepared on the inner side of the massive over-hanging *kapota*.<sup>28</sup> It appears that the Kakatiyan architects in order to give a stable support to the massive *kapotas* introduced these lateral brackets. It is very interesting to note here that in the *trikutalaya* found at Vilasagar in the Karimnagar district the lateral brackets are arranged right under the massive cornice of the *mukha-mandapa*. They are shown springing from the shoulders of the pillars placed under the cornice and on the *vedi-bandha*. In the case of Ghanapur and

26. *Ibid.*

27. In my article, viz. 'The Exterior Architectural and Artistic Embellishment of the Kakatiyan Temples' this temple is wrongly referred to as the *trikutalaya* at Nagunur. I take this opportunity to correct this mistake. *Itihas*, Vol. VIII, P. 120, Pl. XII, fig. 24.)

28. Gopal Reddy, Y. op cit., Pl. XII, Fig. 25.



Palampet temples beautiful female figures (*madanikas*) are used to serve the purpose of lateral brackets. Thus these brackets, either *vyala* or *madanika*, serve both architectural and ornamental purposes. It may be stated here that the *trikutalaya* at Vilasagar and the Gautamisvara temple at Manthani are the only Kakatiyan temples where one can notice the presence of the *vyala* lateral brackets on the exterior of the *garbhagriha* and *antarala* walls and in the *mukha-mandapa*.

#### (V) KAPOTA OR CORNICE

The *kapota* or cornice is one of the architectural and ornamental members of a temple. It is found on the top of the *garbhagriha* and *antarala* walls and also on the top of the *sabha-mandapa*. In the former case it serves the purpose of a dividing line between the termination of the *pabhaga* or the wall of the temple proper and the beginning of the *vimana* or the superstructure placed on the top of the *garbhagriha* and *antarala*. The early Chalukyan architects were responsible for the introduction of this member and the later Chalukyan architects perfected it. Regarding the origin and the significance of the *kapota* or cornice Percy Brown observes : "A new architectural feature now becomes evident in the style. Up to this point the temples of the Chalukyan mode were provided with a cornice of no particular prominence, but nevertheless its peculiar section denoted a special origin. This section takes the form of a simple quarter-round curve, added to which its bulky nature is obviously a heritage of the rock-cut type, which again derived from the overhanging thatched roof of the still older timber period. As a means of protecting the structural temple from the sun and the rain, it was ineffective, and a more suitable device now appears. This takes the shape of a wide projecting eave rather than a cornice, often with a double curved section, forming not only an artistic but a most useful addition to the building, serviceable as a protection against the strong light and also as a method of warding off the heavy monsoon rains. On most of the subsequent buildings this prominent eave, sometimes greatly expanded, although occasionally not curved but straight and of exaggerated width, becomes a characteristic of this phase of (later) Chalukyan style".<sup>29</sup>

29. Percy Brown, *op. cit.*, P. 177



The Kakatiyan architects used two types of *kapotas* in the Ghanapur group of temples. The first type is found on the top of the *garbhagriha* and *antarala* walls of the minor shrines. It is normally flat, thick and not projected considerably. The edge of it is decorated with a series of semi-circular projections (pls. XII, XIII) and also with deeply incised horizontal lines. This type of *kapotas* are also noticed in the temples found at Nagunur, Panugal and in the Warangal fort. The second type of *kapota* is noticed on the top of the *garbhagriha* and *antarala* walls of the main temple and temple No. 2 (pls. XIV XV.). It is massive, impressive imposing and projecting more than three feet from the base of the roof. It is double curved in nature and section. The top edge of it is decorated with a row of semi-circular elevations. The under side of these *kapotas* is divided into various compartments by introducing horizontal and vertical rafters, simulating the wooden constructions of the earlier period. The under side of these rafters are adorned with a series of hanging lotus *bundotifs*. A careful examination of the *kapotas* of the main temple and the temple No. 2 clearly shows that they were originally painted. It is evident from the traces of paintings, still intact, that the Kakatiyan painters showed a great liking for purple colour and geometrical and floral patterns. The Kakatiyan temples at Hanumakonda, Pillalamarri, Palampet, Nagulapadu, Vilasagar, etc., also have bold and deeply projecting overhanging eaves or cornices. It may be stated here that the *kapota* of the *sabha-mandapa* is normally deeper and bolder than the *kapota* found on the top of the *garbhagriha* and *antarala* walls of the temple. It may not be out of place here to state that in some cases ornamental parapet walls are constructed on the top of the *kapota* of the *sabha-mandapas*. This is very well illustrated by the Erakesvara and Namesvara temples at Pillalamarri, Chchaya somesvara temple at Panugal and the Gautamesvara temple at Manthani <sup>30A</sup>. In all these cases the parapet walls are decorated with the miniature *Nagara vimana* models. Regarding this feature M. Rama Rao observes : "Another peculiar feature of the Kakatiya temples is a row of miniature *vimanas* of brick on the edge of the roof. These are found in the Erakesvara and Namesvara shrines of Pillalamarri and the triple shrine at Panugal. These rows of *vimanas* are similar to the *kuta*, *panjara* and *sala* found in similar places in the Pallava temples

30A. Y. Gopala Reddy, *op. cit.*, p. 122.



and the *chumchu* of the Vijayanagara times". It is observed that in the case of the Gautamisvara temple the miniature *Vimanas* are not made out of brick but carved in high-relief on the outer side of the massive architrave placed on the top of the projectin *Kapota*.<sup>31</sup> Further it should be noted here that decorating the parapet wall with the miniature *vimanas* was not invented by the Kakatiyas. It was used as early as seventh century A.D. in the Deccan region by the early Chalukyan architects. The parapet wall which surmounts the exterior walls of the Papanatha temple at Pattadakal has ornamental shrines.<sup>32</sup> The later Chalukyans and the Hoyasalas not only adopted it but also perfected the same to a very great extent.<sup>33</sup> It is likely that the Kakatiyas might have inherited this device from the later Chalukyans. Mention may be made in this connection that the tradition of erecting parapet walls over the *Kapota* and decorating it with ornamental devices also attracted the aesthetic sentiments of the pallava and Chola architects.<sup>34</sup> The Vijayanagara sculptors also took sufficient interest and care in decorating the parapet walls of the *sabha-mandaps* and the *Kalyana-mandapas*. The architectural and ornamental members that are normally found on the parapet walls look more either like miniature shrines or ornamental arches with deep recesses inside. They are built with brick and *chunam*. Excellent examples of this type are found at Hampi, Markapuram, Tirupati, Sompalem, etc.<sup>35</sup> About the importance of these decorative devices V. K. Rao observes "The presence of architectural members on the edge of the roof serves a decorative purpose as well as providing relief to the void which would otherwise be above the entire roof of the temple in front of the *Vimana*. The object of the Vijayanagara architect in locating a number of brick built arches, mostly containing deity figures seems to be different. He seems to have laid special emphasis, not on the architectural relief but on iconographic appeal. These small

30. M. Rama Rao, *op. cit.*, P. 101.

31. Y. GopalaReddy, *op. cit.*, Pl. XII, fig. 25.

32. Percy Brown, *op. cit.*, P. 33, Pl. LIII, Fig., 1 : H. Cousins, *Chalukyan Architecture*. Pl. XXXVII.

33. H. Cousins, *op. cit.*, Pls. LXXV, CII, CIII ; R. Narasimhachar, *Architecture and Sculpture in Mysore*, Vol. II, Pl. III.

34. A. Rea, *Panaya Architecture*, Pls. V, VI, VII, IX ; Percy Brown, *op. cit.*, Pl. LXXI.

35. V. K. Rao, *Select Vijayanagaram Temples of Rayalaseema*, p. 223.



moulded icons thus are in harmony with larger moulded figures of deities found on the four faces of the *vimana*. This idea of securing a synthetical iconographical appeal is a new feature".<sup>36</sup>

## VI. VEDI-BANDHA OR ASANA-PATTIKA

The *vedi-bandha* or the *asanapattika*, one of the component parts in the architectural scheme of a temple, made its presence felt as early as fifth century A.D. The Ladhkan and the Durga temples at Aihole and the rock-cut temple No. 2 at Badami have *vedi-bandhas* running round the porticos.<sup>37</sup> This dwarf wall serves the purpose of a base for the pillars that are placed directly under the *kapota* or the cornice of the *sabha-mandapa* and *mukha-mandapa*. It received further recognition and importance at the hands of the early Chalukyan architects in the Papanatha and Virupaksha temples at Pattadakal.<sup>38</sup> In the later Chalukyan and the Hoyasala temples, viz., Kallesvara temple at Bagali, Venugopalaswami temple at Magali, Bhimesvara temple at Nilgunda, Kesava temple at Somanathpur, Chennakesava temple at Belur, etc, the *vedi-bandha* is decorated with a bewildering variety of ornamental devices.<sup>39</sup>

The Kakatiyan architects, like their later Chalukyan counterparts, took sufficient care and attention in making the *vedi-bandha* appealing and charming. In the temples that are under our consideration the dwarf wall not only provides a firm base to the pillars that are arranged on the outer periphery of the *sabha-mandapa* but also serves the purpose of a platform to the uni-celled miniature shrines intended for the accommodation of the images of the *parivara-devatas*. The exterior side of these dwarf walls has three important sections viz., *upana*, *gala* and *alingana-pattika*. The *upana* is adorned with a frieze of elephants. The *gala* is cut into square compartments by employing *nakulapadas* and they are decorated with *ratna-pushpas*. The *alingana-pattika* is little bit projected and its upper edges are decorated with semi-circular elevations. (pls. XIV & XV). The inner side also has *upana*, *gala* and *alingana-pattika*. But in this case the lowest member is not

36. *Ibid.* p. 224.

37. Percy Brown, *op. cit.*, pls. XLV, fig. 2, XLVI, fig. 1.

38. *Ibid.* Pl., KLIII.

39. *Ibid.* Pls., CXXV, CXXVIII, Fig. 1; A. Rea, *Chalukyan Architecture*, Pls. II, XII, XIII, L; *Marg*, Vol. XXXI, No. 1, Pls. 3, 4, 9, and 10.



decked with *gaja-tara* but plain. The *gala* section, like the outer side, has *vajrabandha* motifs (pl. XI). Similar ornamental devices and motifs are noticed on the *vedi-bandha* of the main temple at Palampet (pl. XXXI).

The *asanapattika* or *kakshasana* is a sloping stone seat rest which is normally placed on the outer edge of the *vedi-bandha*. It is mainly intended to provide an opportunity for the devout pilgrims to take rest after performing the ceremony of circumambulation round the sanctorum and offering their worship to the main deity. Thus the *asanapattika* serves double purpose i.e., both functional and ornamental. The early Chalukyan architects were responsible for its creation and it appeared first in the Ladkhan temple at Aihole. Percy Brown rightly observes : "Another element in the temple, (Ladkhan)..... is the stone seat of the portico with its sloping back rest. Here is seen the beginning of the *asana* which developed into an ornamental feature used with considerable effect in the entrance halls of many mediaeval temples".<sup>40</sup> In the later Chalukyan and the Hoyasala temples the *asanapattikas* are decorated with mythological scenes, miniature Dravida and *Nagara vimana* models, floral and geometrical patterns and male and female figures in various positions and postures.<sup>41</sup> The Pallavas, Cholas and the Vijayanagara architects did not pay any attention to this member.<sup>42</sup>

The Kakatiyan architects used both plain and highly ornamental *asanapattikas* to adorn the *sabha-mandapas* and *mukha-mandapas* of the temples erected by them. The Namesvara and Erakesvara temples at Pillalamarri, the *trikutalayas* at Nagulapadu, Nagunur, Kothapalli and Vilasagar, the Thousand-Pillared temple at Hanumakonda, the main temple at Palampet have plain and ornamental *asanapattikas*. But the most pleasing and highly decorative *asanapattikas* are found in the main temples at Ghanapur and Palampet. The *asana* which is arranged on the outer periphery of the dwarf wall of the main temple

40. Percy Brown, *op. cit.*, p. 52, pls. XLIV, XLV

41. M.A. Dhaky, *The Indian Temple Forms in the Karnataka Inscriptions and Architecture*, New Delhi, 1977, Figs. 12, 39, 41; A.Rea *Chalukyan Architecture*, Pl. XI; *Marg.* Vol. XXXI, No. 1, Pls. 3, 4, 9, 10.

42. The *mukha-mandapa* of the Venkataramana temple at Tadi-patri has very richly decorated *asanapattikas*. But these are seldom observed in the Vijayanagara temples.



at Ghanapur has three plain *pattikas* intervened by two decorative bands. The lowest decorative band has the figure sculptures representing gods, goddesses, male and female dancers and musicians. These figures are carved in low-relief and in small square compartments. The second band which is placed on the top of it has very beautifully designed *vajrabandha* motif (pl. XV). The *asanapattika* of temple No. 2 at Ghanapur has some additional decorative details (pl. XIV). The lowest band is adorned with big and small *Nagara vimana* models of Latina type. It is followed by a *gala* which is cut into square compartments by introducing short and stout pilasters. Inside these square compartments are carved four petalled lotus flowers. It is followed by two *pattikas* with an extremely narrow recess in between them. But these *pattikas* are connected with semi-circular projections arranged at regular intervals. These *pattikas* are followed by a row of *hamsas*, a deep recess and finally by a plain *alingana-pattika*. In these two *asanapattikas* the Kakatiyan architects purposefully introduced plain *pattikas* and deep recesses inbetween the decorative bands to increase the contrast and depth between the plain and ornamental bands. Another interesting feature of the *asanapattikas* of the main temple at Ghanapur is that the facing sides of the *asanas* at the entrances are carved beautiful female figures in various postures. (pl. XVI). Similar ornamental female *dvarapala* figures are noticed on the portico entrances of the great temple at Palampet (pl. XVII). At the same time the *asanapattikas* of the main temple at Palampet bear a very close resemblance with the *asanapattikas* that are found in the main temple at Ghanapur. In the case of Palampet, like the Ghanapur example, the lowest band is adorned with the figures of male and female musicians and dancers, gods, goddesses, *tirthankaras*, etc. The second band is decorated with a row of four petalled lotus flowers. In between these two ornamental bands two plain bands are introduced only with the intention of increasing the contrast, depth and also to provide ample scope for the rich interplay of light and shade in different seasons.<sup>43</sup>

#### (vII) SUPERSTRUCFURE OR THE VIMANA

The superstructure or the *vimana* is one of the most distinguishing features of a temple. It is normally sepa-

43. M. Rama Rao, *Select Kakatiya Temples*. pls XXI, XXII & XXIII



rated from the *prasada* walls by a wide projecting cornice which protects the structural temple from the sun and the rain. The *sabha-mandapa* is generally covered with a flat roof supported by pillars. The subsidiary shrines that are located round the main temple at Ghanapur are of inestimable value for a student of architecture and art, for they throw valuable light on the organisation, composition and types of the superstructures of the Kakatiyan temples. A careful examination of these shrines shows that the Kakatiyan architects employed two types of *vimanas* or superstructures, viz., storeyed pyramidal type of Dravidian variety and storeyed pyramidal type of Indo-Aryan variety.

### (1) Storeyed Pyramidal type of Dravidian variety

The best examples of this type of superstructure is found on the top of the *garbhagriha* of not less than six minor shrines located around the main temple and temple No. 2 (pls. III-A & XIII). The *vimana* is square on plan. It is constructed with huge dressed blocks of sand stone. M. R. K. Sarma while describing the architectural details of this type of *vimana* found on the subsidiary shrines at Ghanapur observes: "Along the western wall of the enclosure there are eight small subsidiary shrines in a row. There are five shrines to the north of the main temple, west to east. The superstructure of these shrines are interesting. They consist of three *bhumis* with a *sikhara* over it".<sup>44</sup> This observation is not correct, for the above mentioned shrines have storeyed pyramidal superstructure of Dravidian variety and they are composed with three, four and five *bhumis* or *talas* stories (pls. I, III-A, XIII & XIV). Each storey contains five meticulously designed miniature Dravidian *vimana* models. The central spire is bolder and bigger in design and conception. The rest of the spires that are arranged on either side of the central one are of *dvi-tala* type. The *talas* or stories are surmounted by a bulbous dome and a *kalasa* finial. The lower portion of these stories are decorated with deeply incised grooves running horizontally. The central spire is a combination of four spires and has a vaulted roof surmounted by a row of three *kalasas* arranged in a row. These stories diminish in size as they progress upwards and are canopied by a *griva*. The *griva* is in the form of a plain platform having a deep recess on either side

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44. M.R K. Sarma, op. cit., p. 123



of it. It has foliating edges and they are in strict accordance with the projections and the recesses of the stories placed below. A bulbous dome is placed on the top of this platform, the corner edges of which are adorned with the graceful *cyma-recta* mouldings. On the centre of the four facing sides of this member are carved ornamental *kudus* having circular sunken sections at the base and the *simhalalata* gables on the summit. It is very interesting to note here that the superstructure or the *vimana* of the main temple at Palampet is another splendid example of the storeyed pyramidal *vimana* of the Dravidian variety.<sup>45</sup> It has four *talas* or stories and the original finial is missing. It is built with the help of light spongy bricks, probably to reduce the weight of the *vimana* over the walls of the *garbhagriha*. Each storey is composed with a row of short pilasters surmounted by distended miniature Dravidian spire models. The recesses and the projections of the *vimana* are strictly in accordance with the offsets and the recesses of the walls of the *garbhagriha*. The superstructure, in spite of its countless projections and recesses, is principally square on plan and perfectly pyramidal in shape.

## (2) Storeyed Pyramidal type of Indo-Aryan variety

This type of superstructure is illustrated by not less than three minor shrines at Ghanapur (pls. III-A, XII). It has five *bhumis*. Each *bhumi* is adorned with *Nagara vimana* models of Latina variety. Each miniature spire has five horizontal bands with a deep cavity in between and a central conical tapering band running from the base to the top. Every miniature spire has an *amalarika* and a *kalasa* finial. The space in between the *bhumis* or stories is little bit wide and it is filled with *nakula-padas* or small and stout pilasters. The *mastaka* of the superstructure consists of a *griva*, a *vedi* which is in the form of a square platform with foliating edges, *amalarika* and finally a flattened circular stone. The *kalasa* finial in all these cases is missing. The flattened *amalarika*, that is prominently found on the summit of this type of superstructures may be a compromise between the massive *amalaka* of Alampur and the pointed lotus type of Nandikandi. Another prominent feature of this *vimana* is that there is a *rahapaga* or the central conical band which

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45. Marg, Vol. XXXI, No. 1



starts from the first *bhumi* and terminates at the *amalasatika* placed on the summit. The outer edges of this central band are cut into rectangular tiers and they diminish in size as the central band proceeds upwards. A very pleasingly designed ornamental niche is carved at the base of this band and it has a deep cavity in the centre apparently to house either lamps or figures of gods and goddesses. There is a boldly designed *simhalalata* at the summit of this tapering band. Similar type of superstructures are noticed in the temples that are found at Pillalamarri and Yandlapalli and also on the top of the niches arranged on either side of the door-way of the Gautamisvara temple at Manthani.<sup>46</sup> These superstructures or *vimanas* may be classified under the *bhumija* variety. "The *bhumija* form has been adequately defined in the *Aparajitaprachha* and the particulars on *bhumija* temples given in the *Samarangana-sutradhara* leave no doubt about its identification. Accordingly, a *bhumija sikhara* consists of storied arrangement of (Latin shaped) *kutas* or *sringas* placed over miniature *stambhikas* arranged in rows, creating an illusion of vertically thrown necklaces of gigantic beads (*Sringanam malika kramah*). There is no *venukosa* of *Nagara* form but the *madhyalata* receives a strong central emphasis in the shape of the *mala*. The *sukanasa* invariably has *trivalli surasena* front and the *mala* has at its root a *surasena* made of a single-*chaitya* dormer. The crowning member is the *amalasatika* of a peculiar non-*Nagara* kind, where its serration followed the plan of the *sikhara*. The *chandrika* (moon-cap) which tops the *amalasatika* and comes under the *kalasa* finial in *Latina* and *Sekharia* temples, is here replaced by *padmachchatra*, a sort of schematised triple umbrella".<sup>47</sup> About the origin and antiquity of the *bhumija sikhara* M. A. Dhaky observes : "The analysis of the *bhumija* form reveals that its origin may possibly be due to the legacy of the South Kosala forms of the late Panduvamsi period over the contemporaneous *Nagara* traditions of the late Prathihara-Kachchapagatha traditions of central India".<sup>48</sup> But the *bhumija sikhara* received due recognition and importance at the hands of the later Chalukyan and the Hoyasala architects in the Karnataka region. It appears

46. Y. Gopala Reddy, op.cit., pl. x, fig. 21; M. Rama Rao, op.cit., pl. xli

47. M.A. Dhaky, op. cit., p. 19

48. Ibid.



that the Kakatiyan architects drew inspiration and guidance from their Karnataka counterparts for designing and modelling the *bhumija* type of superstructures that are under our study. It may be stated here that the *bhumija sikharas* found at Ghanapur, Pillalamarri, Yandlapalli and Manthani represent a local variety, some how very closely akin to the *bhumija sikharas* that are noticed in the Sadasiva temple at Nuggihalli and the Mulasankara temple at Tiruvakere.<sup>49</sup>

The two types of superstructures which we have discussed above are provided with *mahanasikas* or antifixes. The *mahanasika* or the antifix generally represents the integral projection of the basal part of the main superstructure forming the roof of the *antarala*. The primary purpose of this important indice of the temple unit appears to be to give security and stability to the main *vimana*. Further it also distributes the weight of the main superstructure by extending it over the roof of the *antarala* and thereby maintains balance. It is generally observed that the *mahanasika* or antifix follows the style of the main *vimana* or superstructure. Thus the minor shrines at Ghanapur present two types of *mahanasikas*. The first type is noticed in front of the storeyed pyramidal *vimana* of Dravidian type (pl. XIII). In this case the two lower stories of the *mahanasika* follow the style of the main *vimana* i.e. decorated with a series of Dravidian spires standing on *stambhikas*. Then it is provided with a *vedi* or platform which in its turn is surmounted by a bulbous dome which is a replica of the same placed on the top of the main *vimana*. The second type of *mahanasika* is noticed in front of the storied pyramidal superstructure of the Indo-Aryan variety. In this instance the two lower *bhumis* are adorned with a series of *nagara vimana* models of Latina type. The front and the sides of this antifix are decorated with ornamental niches canopied by *chitra* and *lata* or *makara toranas*, with a prominent *kirtimukha* motif at the apex. Beautifully designed multi-storied *nagari vimana* models of Latina type are carved inside these ornamental niches. (Pls. III-A, XII).

A careful study of the superstructures that are noticed in the minor shrines at Ghanapur clearly reveal aesthetic catholicity of the Kakatiyan architects. The storied or

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49. *Ibid.* p. 20



horizontal arrangement of a tower is a Pallava or a Dravidian feature whereas the principal of perpendicularity is the key-note of the Indo-Aryan or North Indian spire. The Kakatiyan architects while building the superstructures under our consideration adopted middle course. They have retained the storied or the horizontal treatment of the Dravidian style. But they have reduced the height of the stories and increased their number and covered them with so great a profusion of ornamental details that at first glance the storied arrangement itself is not apparent to the eye. Again to make the superstructures resemble their prototypes in North Indian style, the Kakatiyan architects so manoeuvred the *urushringas* (miniature spire models of Latina type) on each storey, as to form more or less continuous vertical bands, thus simulating the perpendicular arrangement of the north. Further the Kakatiyan architects always tried their best to maintain harmonious balance between the horizontal and vertical patterns. In the case of the Dravidian variety the storied arrangement of tiers represent horizontality whereas the miniature Dravidian spire models stand for verticality. In the case of the Indo-Aryan superstructure the *bhumis* represent horizontal pattern whereas the perpendicular arrangement of the *urushringas* and the conical tapering central *rahapaga* represent verticality. It is this harmonious synthesis of horizontal and vertical patterns that makes the superstructure of the Kakatiyan temples unique and is seldom observed in the later Chalukyan and the Hoyasala temples that are found distributed in the Telangana and Karnataka regions.

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### III. INTERIOR ARCHITECTURAL AND ARTISTIC DETAILS OF THE TEMPLES

The interior architectural and artistic treatment of a temple mainly revolves round the pillars, door-ways, *prastaras* and ceilings. A critical study of these elements will enable us to know the interior architectural and artistic excellence of the Ghanapur group of temples.

#### (a) Pillars

James Fergusson rightly observes : "If any one wished to select one feature of Indian architecture which would illustrate its rise and progress as well as its perfection and weakness, there are probably no objects more suited for this purpose than these *stambhas* or free-standing pillars."-Percy Brown also states : "The proportions of the built ding were determined by a unit, this unit being the height<sup>1</sup> of the monolithic shaft of the pillar in the interior, which in its turn depended on the greatest length of stone it was economically possible to extract from the quarry. As all the parts of the temple were proportioned strictly according to rule, each member being in fixed ratio to all the others, the pillar shaft served as a standard for the purpose of measurement, and the entire composition was therefore executed in that scale".<sup>2</sup> It is thus evident that the pillar or the *stambha* is considered to be one of the most important architectural and ornamental member of a temple. The pillars not only increase the interior elegance of a temple by the very nature of their distribution in the *sabha* and *mukha-mandapas* but also they give unlimited depth to the interior of a temple. They also provide ample scope and opportunity for the sculptors to exhibit their skill in the art of carving.

K. V. Soundararajan states : "The pillars of the Kaka-tiya period, though still utilising the schist or slaty rocks that were available in plenty, also used granite in some

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1. *Proceedings and Transactions of the Second Oriental Conference*, Calcutta, 1927, p. 277.
  2. Percy Brown, *op. cit.*, p. 154.



places depending upon local availability and, in any case, reproduce large columns which are not broken into component bits as in the later Chalukyan style in the Karnataka".<sup>3</sup> This observation is not based on facts. The Kakatiyan pillars, like the later Chalukyan and the Hoyasala pillars, are not monolithic. Each pillar is composed with five principal segments, viz., (1) *asvapadam*, (2) shaft, (3) flattened circular moulding, (4) abacus and (5) four-square bracket or corbel (fig. 4).

The Kakatiyan pillars show a large variety of designs. In workmanship and artistic effect, they far surpass the pillars of the temples of both north and south India. Like the later Chalukyan and the Hoyasala pillars, they possessed in some cases lustrous polish (more so in the case of the central four *navaranga* pillars) and exhibit the greatest possible exuberance of varied designs and motifs, boldly designed, meticulously planned and finely executed to the minutest detail. Before going to discuss the architectural and artistic details of the Kakatiyan pillars that are found in the Ghanapur group of temples let us state in brief their general shape and form.

The base or the *asvapadam* is generally square in shape. The shaft of the pillar is principally square in section. It is primarily composed with a rectangular lower block and a central square block intervened by an octagonal and circular sloping sections. The octagonal and the circular sloping sections are normally achieved by bevelling the edges. The shaft is surmounted by a circular or wheel-like member, abacus and finally by the four-square bracket. It should be noted here that the pillars of this type are neither confined to the Kakatiyan temples nor invented by the Kakatiyan architects. The pillars of this type representing early and later Chalukyan, Eastern Chalukyan, Kadamba art traditions are found at Alampur, Aihole, Pattadakal, Papavinasini-tirtha, Bagali, Draksharama, Palakollu, Chebrolu, Tambde Surale, etc<sup>4</sup>.

3. K. V. Soundararajan, op., cit., p. 73.

4. M.R.K. Sarma, op., cit., Pls, 18, 29, 30, 31, 33 & 34; M. Rama Rao. *Early Chalukyan Temples of Andhra Desa*, Figs. 19, 27, *Eastern Chalukyan Temples of Andhra Desa*, pls. 22, 27, 30, 34, 35; *Indian Archaeology-A Review*, 1969-70, p. 87. p. LXXX, A&B; P. Sreenivasachar, *Archaeological Bulletin* No. II, pls, XXXIII, XLI, XLIIIa, XLIV a.



The main temple, temple No. 2 and the pavilion at Ghanapur are having pleasingly designed pillars. They are made out of sand stone. All the pillars, except those that are arranged on the *vedi-bandha* or the dwarf wall of the *sabha-mandapa* of the main temple and temple No. 2 and also the pillars that are found on the outer periphery of the pillared pavilion, are provided with ornamental bases (*asvapadams*). The base is the lowest independent segment of a pillar. It gives the required safety and security to the pillar. It is generally square on plan and decorated with various ornamental mouldings like *upana*, *pattika*, *padma*, *tripatta*, *antarhitas* etc. Special mention must be made in this connection about the decorative motifs that are found on the *asvapadam* of the pillars that are supporting the flat roof of the porches of temple No. 2 at Ghanapur. Two prominent *pattikas* are shown on the lower and upper sections of the base. Beautifully designed ornamental niches are carved on all the central four sides of the base. Each nich has two *nakulapadas* as supports on either side and canopied by a meticulously modelled *makara-torana*. Inside these niches are carved miniature models of *nagara* spires of Latina type standing on slender *stambhikas*. These miniature spires are adorned with horizontal stepped pyramidal tiers of diminishing type, central conical bands, *amalasarikas* and *kalasa* finals. The corners of the *asvapadam* are ornamented with beautifully delineated coiled serpents with prominent raised hoods (pl. XVIII). This type of ornamentation is seldom observed on the *asvapadam* of the pillars found in the other Kakatiyan temples. Mention may be made in this connection that ornamental niches having either single or double pilasters on either side and canopied by either *lata* or *makara toranas* are found on the base of the pillars arranged directly under the central ceiling of the *sabha-mandapas* in some of the Kakatiyan temples found at Hanumakonda<sup>5</sup>, Palampet, Pillalamarri, Nagulapadu and Nidikonda etc. But in all these cases beautiful female figures closely akin to the *madanikas* of Palampet and Ghanapur, gods, goddesses, musicians and dancers are represented but not the *nagara* spire models as noticed on the basal sections of the pillars that are noticed in the porches of the temple No. 2 at Ghanapur.

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5. M. Rama Rao, *Select Kakatiya Temples*. M. R. K. Sarma op. cit., pls., 32, 33, 36, 37, 49.



The shaft is a very important part of a pillar. It is this part that normally determines the height of the pillar, which in its turn decides the very height of the roof of the *sabha-mandapa* and the *mukha-mandapa*. The shaft of the pillars in the Gahanapur group of temples, like the other Kakatiyan pillars, has a lower rectangular prism like part, octagonal section, central square block and a circular section with a sloping top. The lower rectangular part is left plain in all the cases, except for a deep and narrow groove, relieved at regular intervals with tiny triangular projections, on the top portion of it. The octagonal section which succeeds the lower rectangular block of the shaft has normally three octagonal bands in high relief intervened by two circular bands in low-relief. This section is also devoid of floral and figural designs and motifs. But the central octagonal band has two deeply cut grooves and adorned at regular intervals with triangular projections of miniature size (pl. XVIII). The central square block is also left plain. The circular section which surmounts the shaft is shown diminishing in size as it goes up and has prominent triangular projections on its four sides (pl. XVIII). In some cases the Kakatiyan sculptors used the shaft as the best medium to exhibit their mastery over the art of carving. The shaft of the pillars that are found in the temples at Hanumakonda, Pillalamarri, Palampet, Nidikonda, Bejjanki, etc., are filled with bewildering variety of art motifs and figure sculptures<sup>6</sup>.

The shaft is succeeded by a projecting circular or wheel like member, abacus and finally the corbel. All these three members are independent segments. The circular projecting member of the pillars that are found in the main temple, temple No. 2 and in the pillared pavilion is thin and extremely pleasing. But it is devoid of all ornamental motifs and designs. The abacus which is placed on the top of the circular wheel-like member and below the corbel has a dish-like lower section having a series of plain circular bands expanding as they progress upwards. The top section of this member is in the shape of a square platform. The abacus is also severely plain. The bracket or the corbel which is placed on the top of the abacus

6. M. Rama Rao, op. cit., Pls. XXIV, XXV, XXVI, XXVII, XXVIII, XXIX, Marg, Vol, XXXI, No. 1, December 1977, Pl. 17; M. R. K. Sarma, op. cit., Pls. 33, 34, 35, 36.



and below the *prastara* is generally roll and *patta* type. In most of the cases the median band has a *naga* hood (pl. XVIII). It should be noted here that most meticulously modelled, designed and decorated members of the above referred type are found in the Kakatiyan temples at Warangal, Manthani, Nidikonda, Nagulapadu, Dharmapuri, Pillalamarri, Palampet, Bejjanki, Kothapalli and Hanumakonda, etc<sup>7</sup>.

### (b) DOOR-WAYS

The door-ways of the Kakatiyan temples are masterpieces of art. No amount of description can adequately bring home the charm, grace, beauty, and grandeur that pervade every inch of these door-ways. Their main purpose is to increase the architectural and artistic elegance of the temple interior. The door-ways of the *antarala* and *garbhagriha* of the main temple, temple No. 2 and the minor shrines at Ghanapur are simply splendid. The Kakatiyan sculptors and architects concentrated the best of their attention, care and skill in designing and decorating these door-ways. They are meticulously planned, magnificently designed and marvelously ornamented. The black-basalt and sandstone are used for the construction of the door-ways of the temples at Ghanapur<sup>8</sup>.

#### (1) ANTARALA DOOR-WAYS

The *antarala* door-way of the main temple at Ghanapur is the most copiously designed and decorated one (pls. XIX, XX). Two prominent *kudya-stambhas* or wall pilasters are arranged on either side of the door-way. They serve normally the purpose of a dividing line between the shrine wall and the door-frame. Further the security and the stability of the door-frame depends very much upon these *kudya-stambhas*, for they carry the weight of the architraves placed on the top of the door-ways. Therefore these wall pilasters are very broad, stout, strong and square in shape. The base of these pilasters is square in shape and has two *pattikas* with a deep recess in between them. But these *pattikas* are connected with the help of triangular and rectangular projections, (pl. XIX). The shaft of the pilasters is

7. M.R.K.Sarma, Op. Cit. M. Rama Rao, *op. cit*, pls. VI, 2, X, a XXIV; M.R.K. Sarma, *op. cit*,

8. pls. 32, 33, 34, 36, 37, 49.



divided into rectangular and square blocks by employing deep cut horizontal bands. The shaft is surmounted by capital mouldings, viz., a projecting *phalaka*, abacus and the roll corbel. It is devoid of any *dvarapala* figures. But in some cases the Kakatiyan architects carved *dvarapalas* on the basal sections of these *kudya-stambhas*.<sup>9</sup> The actual door-frame which is arranged in between these *kudya-stambhas* has three component parts, viz., *udumbara* or threshold, door-jambs, and the lintel. The *udumbara* is the lowest horizontal member of the door-frame. It serves the purpose of a foundation stone and there by gives the necessary grip to the entire door-way. It has projecting and receding sections. The central projection is bigger in size and bolder in design. It is adorned with five foliating horizontal *pattikas*. On either side of it are carved ornamental niches canopied by *makara-toranas*. Inside these niches are found male and female musicians and dancers (pl. XX). These horizontal (*pattikas*) and vertical patterns (niches) are perfectly balanced and harmonised in the *udumbara* of the *antarala* door-way of the main temple at Ghanapur. On either extreme end of the *udumbara* are arranged vertically, the jambs of the door-way with a rectangular opening in the centre. It is on these jambs that the sculptors concentrated best of their attention and ultimately converted them into museums of sculptures. These door-jambs are normally divided into lower and upper sections of which the former is lesser in height than the latter. The lower section is generally adorned with the *dvarapalakas*. It is observed that there are five *dvarapalas* of which four are female figures. One of the female figures represented on the lower section of the right side door-jamb is a miniature reproduction of the famous *Nagini madanika* found under the eave of the eastern portico of the main temple at Palampet (pl XXI). The upper section, i.e., the portion above the *dvarapalas* is one of the most important sections of the door-frame. The outer portion of the jambs of the *antarala* door-way is decorated with a perforated stone screen. Thirty nine floral scrolls arranged in three rows are found prominently in these stone screens. Human figures in all conceivable postures and positions are carved inside these floral scrolls. These stone screens are normally found in the *antarala* door-ways of several Kakatiyan

9. M.R.K. Sarma, *op. cit.*, pl. 49.



temples<sup>10</sup>. The perforated stone screens not only increase the decorative value of the door-ways but also help to a very great extent in admitting sufficient light and air into the interior of *garbhagriha* and *antarala*. The perforated screen is followed inwardly by an ornamental *stambhika* (pl. XX). This is a miniature replica of the free-standing pillars of the *sabha-mandapa* but elegantly designed and delicately ornamented. Graceful female figures are sculptured on the lower and the central square blocks of these *stambhikas*. In order to increase the decorative effect of the door-jamb and also to provide dramatic contrast between the ornamental and plain bands, the Kakatiyan artists in this case introduced a series of plain and deeply incised bands on either side of the ornamental *stambhika* (Pl. XX). The inner most decorative band of the *antarala* door-jamb of the main temple is a *manushya-kautuka*. This band is not only confined to the inner *sakhas* of the door-jamb but also extended to the lower section of the lintel. The *mangalaphalaka* is adorned with the Gajalakshmi motif. The door-jamb is canopied by a deeply projecting cornice and it is in a very bad state of preservation. The architrave which surmounts the projecting cornice is again a marvellous piece of art. Every inch of it is adorned with figure sculptures. Though the figures are very badly mutilated, the central figure undoubtedly represents Siva in the form of Nataraja. He is flanked on either side by a host of gods, goddesses and male and female attendant figures (pl. XIX).

The temple No. 2 situated to the north of the main temple has door-ways not only to the *garbhagriha* and *antarala* but also to the porches. In design, modelling and in general treatment the door-ways of the *antarala* and porches are similar. They have foliating door-steps decorated with ornamental niches housing male and female figures. The structural pilasters are placed on either extreme ends of the door-ways and they are followed by perforated stone screens. The jambs are composed with ornamental pilasters, plain sunken bands decked with lozenge or diamond patterns with *purna-kumbha* bases. The lower section of the jambs are occupied by the *dvarapalas*. They represent female figures,

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10. M.R.K. Sarma, *op. cit.*, pls. 33, 37, 45, 47, 48, 49; M. Rama Rao, *op. cit.*, Pl. XV, 1.



standing in graceful *tribhanga* postures and holding *purna-kumbhas* and fly-whisks. It is very interesting to mention in this connection that one of the female figures carved on the lower section of the door-way is shown playing with a monkey which is in the act of climbing a tree. The *mangalaphalakas* of the door-ways of the porches are adorned with floral motifs and not with the conventional Gajalakshmi. The door-frame is surmounted by a projecting cornice and architrave respectively. A row of big and small *nagara vimana* models of Latina type are found immediately above the cornice and below the architrave (pl. XXIII). The miniature spire models that are arranged inbetween the bigger ones are canopied by *makara-toranas* standing on small pilasters.

The door-way of the *antarala* of temple No. 2 bears a very close resemblance with the door-ways of the porches. It has structural pilasters on the extreme either ends, ornamental *stambhika*, floral and geometrical bands, projected lintel, and an architrave adorned with a row of *nagara vimana* models. However, in some respects the *antarala* door-way deviates from the door-way of the porches. In the first place Gajalakshmi motif is found on the *mangalaphalaka* of the *antarala* door-way whereas it is conspicuously absent in the door-way of the porches. Further the female *dvarapala* carved on the lower left base of the *antarala* door-jamb is very interesting. She is shown standing in charming *tribhanga* posture and deeply immersed in teaching tender love lessons to a parrot perched on her left hand. The rest of the female *dvarapalas*, like the *dvarapalas* of the door-way of the porches, are shown holding *purnakumbhas* and fly-whisks in their hands.

The subsidiary or minor shrines that are arranged round the main temple have *garbhagrihas* and *antaralas*. They are provided with charmingly designed and captivatingly ornamented door-ways. The *antarala* door-way of these minor shrines, like their counterparts that are found in the main temple and temple No. 2, have structural pilasters on either side of the door-frame. These pilasters are followed by perforated stone screens. Every screen has a single row of five intricately designed perforations (pl. XXIV). The stone screen is followed by an ornamental pilaster and a lozenge band which is shown



running over the jambs and the lower section of the lintel. A group of three female *dvarapalas* are shown on either side of the jambs. It is very interesting to state here that in one instance a lady at toilet and a miniature *nagini madanika* found at Palampet are represented as *dvarapalas* (pl. XXIV). The threshold of these doorways are of foliating type, but ornamental niches are not found on the facing sides of this member. But it is curious to note that the Kakatiyan architects in this case introduced rectangular and triangular projections on the facing sides of the threshold. They might have done this with the intention of maintaining a judicious balance between the horizontal and vertical patterns. The projected lintel is decorated with semi-circular elevations and the architrave with a row of *nagara* spire models of Latina type (pl. XXIV).

## (2) *GARBHAGRIHA DOORWAYS*

The *garbhagriha* door-way of the main temple is again a splendid piece of art. It is more elaborate and designed with much more care and imagination than the antechamber door-way. A meaningful balance and perfect harmony between architecture and art has been maintained. The Kakatiyan sculptors exhibited great precision of execution and fineness in the very composition and distribution of the decorative *sakhas* of these door-jambs. Bands of delicately chiselled fret-work dexterously moulded *kudya-stambhas*, lozenge or diamond shaped ornamental bands with *purnakumbha* bases and interminable floral scrolls filled with tiny geometrical patterns form quite a number of bands running on the jambs and across the lintel. Narrow and deeply channelled grooves separate them into groups and these lines of deep shadow form effective contrast with the mouldings themselves. The artistic skill exhibited to carve a miniature image of the god Bhairava along with his *vahana* dog on the central square block of a *stambhika* placed on the left door-jamb of the *garbhagriha* door-way of the main temple is splendid. The *garbhagriha* door-way, like the *antarala* door-way, is of *panchatara* type. There are five *dvarapalas* on the five *taras* and on the lower section of the door-jambs. The central figure represents a male figure. He is standing in *tribhanga* posture. He has four hands holding *damaru*, *trisula* and *gada* etc. He is flanked on either side with female *chauri* bearers.



In the centre of the two female figures, carved to the left of the male *dvarapala*, is a tree out of which springs the *chakrilata* serving the purpose of a canopy to the whole group of attendant figures. The deep projecting lintel found on the top of the door-frame is decorated with a series of pointed lotus buds, i. e., *jara-baudas*. The upper edge of the lintel has semi-circular elevation. The *mangalaphalaka* is adorned with the Gajalakshmi motif. The architrave above the lintel contain a frieze of *nagara vimana* models. The facing side of the central spire is occupied by the god Siva in his manifestation as Nataraja. Much vigour, strength and artistic unity has been provided to the entire composition by inserting miniature *Nagara* spires inbetween the bigger ones. It should be noted that the *garbhagriha* and the *antarala* door-ways of the main shrine are made out of black basalt (pl. XXV).

In design and composition the *garbhagriha* door-ways of the temple No. 2 and the subsidiary shrines closely resemble the *garbhagriha* door-way of the main temple, save a few deviations. The former are made out of sand stone, smaller in dimension and less ornamented. These door-ways, as usual are provided with stout and solid wall pilasters. The jambs are adorned with a series of narrow channelled grooves, ornamental *stambhikas*, and a lozenge band with a *purnakumbha* base. The lower section of the jambs is occupied by a group of *dvarapalas*. They are three in number and the central figure represents a male figure. He has four hands, standing in *tribhanga* flexion and holds *damaru*, *trisula*, *gada*. etc. He is flanked on either side by female *chauri*-bearers. The *mangalaphalaka* is adorned with Gajalakshmi motif. These door-ways have projected lintels and prominent architraves decorated with *nagara vimana* models (pl. XXVI).

We have discussed in connection with the spatial organisation of the Ghanapur group of temples the presence of uni-celled shrines arranged on the *vedi-bandha* of the *sabha-mandapas* of the main temple and the temple No. 2. It is also stated that they are extremely small in demension, mainly meant for the accommodation of the images of the *parivara-devatas*. Though these cells are minor architectural appendages, the Kakatiyan



architects took special care, caution and interest in providing extremely pleasing door-ways. The threshold of these door-ways is cut into various rectangular compartments by using horizontal and vertical bands. It is observed that in one instance the lower square section of the jambs is left severely plain (pl. X). But in some cases a group of three female attendant figures are carved on the lower section of the jambs (pl. XI). A highly ornamental *stāmbhika* boldly designed lozenge band with a *purnakumbha* base and host of plain vertical grooves are prominently found in one of the door-ways of these minor cells (pl. X). The *mangalaphalaka* is either left as a plain square block or decorated with plain and deeply cut vertical bands not with the conventional Gajalakshmi motif (pls. X, XI). The lintel which is placed on the top of the door-way is a projected one. It is of a foliating type and its edges are decorated with a row of pointed lotus buds and *vajrabandha* bands. The lintel is followed by a richly wrought architrave. It is adorned either with stepped pyramidal type of *nagara vimana* spires or storied pyramidal type of Dravidian spire models (pls. X, XI).

It is thus evident from the above discussion that the Kakatiyan architects and sculptors vied with each other in making the door-ways of the porches, *antaralas*, *garbhagrihas* and even minor shrines as centres of attraction in the interior of the temples constructed by them. These door-ways are noted for their marvellous intricacy, beauty, bewildering wealth of details and a very high degree of artistic finish even in minutest details.

### (c) *Prastaras* and *ceilings* :

The *prastaras* or entablatures are generally placed on the top of the capital mouldings of the pillars and below the roof of the *sabha-mandapas*, *mukha-mandapas* and in the pillared pavilions. They serve both functional and ornamental purposes. Functionally they give the required strength and stability to the roof. Further they provide ample scope and space for the sculptors to exhibit their skill and imagination in the art of carving.

The *sabha-mandapas* and the *ardha-mandapas*, except the northern one, of the main temple at Ghanapur are completely ruined. The entablatures which once adorned



the flat roof of the *sabha-mandapa* are lying pathetically in the form of fragments, in and around the main temple. The *prastaras* of temple No. 2 and the pillared pavilion are intact. In both the cases they are plain, except the ones that support the central ceiling. In this case also the undersides of the *prastaras* are only decorated with simple meandering creeper designs and multi-petalled lotus flowers. But the sides are left plain. This does not mean that the Kakatiyan architects did not pay any attention to make these entablatures pleasing by using any ornamental designs and figure sculptures. For example the sides and the under surfaces of the *prastaras* that support the central ceiling of the Thousand-Pillared temple at Hanumakonda, the Rajarajesvari temple at Nagunur, the *trikutalaya* at Nidikonda, etc. are adorned with dancers, musicians, gods, goddesses and a plethora of geometrical and floral designs. But the most beautiful and the best ornamented *prastaras* are found in the *sabha-mandapas* of the Erakesvara and Namesvara temples at Pillalamarri, the *trikutalaya* at Nagulapadu, the main temple at Palampet and the great Svayambhu temple in the Warangal fort.<sup>11</sup> Though the last referred temple is literally razed to the ground the sculptured fragments, mutilated entablatures, door-jambs and the perforated stone-screens that are scattered in the centre of the Warangal fort bear evidence that the flat roof of the *sabha-mandapa* of this great temple was adorned with richly carved *prastaras*. In the case of the *trikutalaya* at Nagulapadu, the *prastaras* are decked with the scenes from *Ramayana*, *Mahabharata*, *dikpalas*, warriors, dancers, musicians and the most intricately designed floral patterns and geometrical designs. The art of decorating the *prastaras* reached its climax of graceful fluency in the great temple at Palampet. It should be noted here that every inch of the four entablatures which support the central ceiling of the *sabha-mandapa* experienced the touch of the Kakatiyan master sculptor's chisel. Siva in the form of Gajasurasamharamurti, Sadasiva, Kalyanasundaramurti, Tripurantakamurti, etc., accompanied by a host of gods, goddesses and attendant figures are sculptured with consummate skill, care and caution.<sup>12</sup>

11. M.R.K. Sarma, *op. cit.*, pls. 49, 51, 52; M. Rama Rao, *op. cit.* l. XXX, 2.

12. M. Rama Rao, *op. cit.*, pl. XXX, 2.



The ceilings are one of the principal features of the temple interior. They are primarily intended to increase the interior decorative effect of a religious edifice and not meant to serve any architectural purpose. The central ceiling of the *sabha-mandapas*, in most of the cases, is the centre of attraction in the temple interior. It is on this part that the sculptors concentrate their skill and attention than on any other part. The ceilings of the *antaralas* are also copiously designed and decorated. But the ceiling of the *garbhagriha* is normally less ornamented, for in most of the temples it is semi-dark and the pilgrims are also not freely admitted into its interior. It is for these reasons the sculptors also did not pay much attention to it.

The temples at Ghanapur exhibit two types of ceilings. In the first type it is flat in section but square in shape. The best example of this type is found in the pillared pavilion (fig. 4). This flat ceiling which approximately measures 10' x 10' is laid across from one architrave to the other, supported by long, stout and strong pillars below. The under surface of the ceiling slab is divided into nine equal compartments. The central section of it is adorned with a full blown lotus design with a pendant in the centre. The other compartments are filled with *susuniapatta* (flower with eight petals), *hatasunia* (flower with sixteen petals) and *chaukaphula* or *chaudaphula* (flower with four petals). The Kakatiyan sculptors, in modelling and designing this ceiling exhibited their treasure house of ideas, love for variety, ingenious imagination and above all their mastery over composition of floral work (pl. XXVII). It may be pointed out in this connection that a similar type of ceiling, but more elegantly designed and decorated, is found in the pillared pavilion located to the south of the main temple at Palampet. The ceilings of the *antaralas* of the minor shrines at Ghanapur may also be classified under this variety. They are flat and simply depict a full blown lotus with an ornamental pendant in the centre. It is carved in high-relief.

The second type of ceiling is square in shape but tiered in nature. The best examples of this type are found in the *sabha-mandapa* of temple No. 2 and in the *antarala* of the main temple. The principle employed for the construction of this type of ceiling is that of laying stones one over the other and drawing of each layer inward from



above. The reduction of space, as it goes up, is achieved by placing triangular stones at each angle of the square compartment. Finally the top portion is covered by a single slab of stone. In this type of ceiling as the tiers are increased, the number of corner and central stone slabs are correspondingly increased. This method of constructing a ceiling is known in *vastu* texts as “*kadalikakarana*”.<sup>13</sup>

The central ceiling of the *sabha-mandapa* and the *antarala* of temple No. 2 are square and tiered. The underside of the corner slabs are decorated with leaf patterns and the central section of the central slab with a full blown lotus and pendant. It is very interesting to note here that the rest of the ceiling in the *sabha-mandapa* of temple No. 2 are simply covered with plain slabs. The *antarala* ceiling of the main temple, though in main square and tiered like the central ceiling of the *sabha-mandapa* of Temple No. 2, has certain peculiarities. The central slab of this ceiling is square and flat, and its underside is cut into multiple geometrical and floral patterns in high-relief (pl. XXVIII). Exactly similar type of ceilings are found in the *sabha-mandapa* of the great temple at Palampet and in one of the sculptured fragments unearthed in the recent excavations conducted in the centre of the Warangal fort. The last referred sculptured fragment of a ceiling originally formed part and parcel of the Svayambhu temple situated in the centre of the Warangal fort, adorned with four imposing *kirtitoranas* on the four cardinal points. The most exquisitely designed and captivatingly ornamented square-tiered ceilings are found in the *sabha-mandapa* of the Erakesvara and Namesvara temples at Pillalamarri, the *trikutalayas* at Nagulapadu., Bijjanki, Nidikonda, Hanumakonda and the main temple at Palampet.<sup>14</sup> In all these cases the corner triangular slabs are decorated with intricately designed *kirtimukha* motifs, *dikpalas*, gods and goddesses, etc. The underside of the central covering slab has the most intricate floral and geometrical patterns. The central pendant found in the central ceilings of the *sabha-mandapas* of the Thousand-Pillared temple at Hanumakonda and the main temple at Palampet is shown projecting downwards considerably and on its underside is sculpted multi-armed Siva in the act of dancing.

13. N.V. Mallayya, *Studies in Sanskrit Texts on Temple Architecture* (with special reference to *Tantrasamuchchya*) Madras. 1949, p.260

14. M.R.K. Sarma, *op. cit.*, pls. 50, 53, 54.



It is not out of place here to state that apart from the flat and square-tiered ceilings, the Kakatiyan architects also used domical or circular ceilings to embellish the *sabha-mandapas* and the *antaralas* of the temples erected by them. The classic example of a domical ceiling is found in the Gautamisvara temple at Manthani. It is a *trikutalaya* constructed on an elevated ground and abutting the eastern bank of the Godavari river. The *sabha-mandapa* and the *antarala* of the shrine dedicated to the god Siva has huge domical ceilings. The lower base of the *antarala* ceiling is literally started from the walls of the shrine, but four triangular slabs are arranged on the four corners to give adequate support and strength to the entire ceiling placed above. The central ceiling of the *sabha-mandapa* is resting on four massive but exquisitely modelled pillars. The lower section, i.e., the base of this ceiling, square in shape is even provided with corner slabs. These corner slabs are as usual triangular in shape and decorated with the *kirtimukha* motifs. The square base is succeeded by four concentric circular tiers, diminishing in size as they progress upwards. The lowest circular tier is adorned with female figures and the rest with honeysuckle motif and *jarabaudas*. The top central portion has a charmingly designed full blown lotus flower with an intricately carved rosette in the centre. The central ceiling of the *trikutalaya* located nearly two furlongs away from the main temple at Palampet is a unique one. It is more than seven feet deep. It is a combination of square and domical ceilings. The lower section of this ceiling, up to a height of three and half feet is square in shape. The inner sides of this section are decorated with friezes of musicians, dancers and *vajra-bandha* motifs. This square section is followed by the domical portion of the ceiling. It is composed with circular tiers of diminishing type. Each tier is decorated with geometrical patterns, floral designs, and rows of pointed lotus buds. The top central portion of the ceiling represents a full blown lotus flower with a projected pendent in the centre. This type of ceiling is seldom observed in any other known Kakatiya temples that are found distributed throughout the length and breadth of Andhra desa.



## V. BRACKET FIGURES

The Kakatiyan sculptors used bracket figures in the form of female figures and mythical *vyalas*. They are found normally under the massive eaves of the *sabha* and *mukha mandapas*. In some cases lateral brackets adorned with *vyala* figures are found on the exterior walls of the temples (Gautamisvara temple at Manthani) and on either side of the *kirti-toranas* found in the centre of the Warangal fort.

### (i) *Madanikas*

One of the most remarkable features of the main temple at Ghanapur is the presence of *madanikas* under the over hanging eaves of the *sabha-mandapa*. In Tamil the word *madanikai* means a beautiful maid. They are arranged in pairs, springing from the shoulders of the central square blocks of the pillars placed on the *vedi-bandha* of the *sabha-mandapa*. They represent gracefully modelled female figures in the act of dancing. As the *sabha-mandapa* of the main temple is in semi-ruined state, most of these *madanikas* are dislodged from their original positions and even mutilated to the maximum. Only a pair of *madanikas* of the northern portico are intact.<sup>1</sup> (pl. XV). The authorities of the Archaeological Department, Hyderabad, A.P. took sufficient interest and care in removing some of the *madanikas* lying in the vicinity of the main temple and preserving the same in the office, (pls. XXIX, XXX). The main temple at Palampet also has *madanikas*. In this case all of them are intact and in all there are twelve, arranged under the eaves of the eastern, northern and southern porches (pls. XXXI, XXXII). A careful examination of the style and technique of these figures clearly show that the *madanikas* of the main temple at Ghanapur are earlier than the Palampet *madanikas*. Robert J. Del Bonta rightly states : "It is interesting to note that when the Hoysala craftsman encumbers his temples with multiple repetition of forms, the Kakatiyan artist offers a mannered style. This is

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1. B. Rajendra Prasad, *Temple Sculpture of Andhra Pradesh*, Hyderabad, 1978, pl. 30.



most notable in the *madanika* treatment at sites like Palampet and Ghanapur. These dancing females may lack the delicate carving of the earlier Belur figures, but they are vital, taut figures full of energy. They are extremely striking works of art".<sup>2</sup>

G. Yazdani states : " Greece may rightly be proud of the sober dignity of the caryatids of the Erechtheum, but as art must represent human thought and life in all its phases, the figure brackets at Palampet occupy a distinct position among the sculptures of their kind, showing elegance combined with a joyful mood".<sup>3</sup> He further states : "They are mere ornaments having no architectural purpose and represent the intermediate stage between their earlier analogues at Sanchi and later examples at Vijayanagar".<sup>4</sup> The later statement of G. Yazdani requires careful examination. In this connection a brief survey of the origin and evolution of these caryatids or female bracket figures or *salabhanjikas* may give us an idea to know their purpose and importance in the architecture and art.<sup>5</sup>

The earliest extant examples of architecture in the history of Indian architecture are the caves, hewn out of the living rock by means of pick and finished off by the dexterous application of the chisel. The figure brackets were used in these rock-cut caves even in the early centuries of the Christian era. The standing testimonial for this is the Ganesh Gumphā cave. In this cave, the brackets are arranged on the shoulders of the pillars which support the ceiling of the *verandah*.<sup>6</sup> These are mere ornaments nominally supporting the superstructure of the *verandah*, for the *verandah* and the pillars are hewn out of the monolithic block of rock. In this case the brackets are introduced only with the intention of increasing the beauty of the pillars and the facade of the cave and also to maintain a judicious balance between architecture and art.

2. Marg. Vol. XXXI, No. 1, Dec. 1977, p. 44.

3. *Annals of the Bhandarkar Oriental Institute*, Vol. XXIII. pp. 684 ff.

4. *MAI*, No. 6, p. 176.

5. Y. Gopala Reddy, 'The Madanikas of Palampet', *Journal of the Oriental Institute*, Vol. XXIII No. 3, pp. 219 ff.

6. H. Zimmer, *The Art of Indian Asia*, Vol. II, pl. 49.



The next stage in the evolution of these figure brackets may be noticed on the northern and the eastern gateways of the *stupa* at Sanchi. J. Marshall states that the female figure brackets supporting the extremities of the lowest architrave are the most finest and instructive sculptures of the Sanchi gateways.<sup>7</sup> These caryatid figures or *salabhanjikas* represent fairy spirits, or *Yakshis*, who played probably the part of the guardians, are portrayed in the orthodox attitude of holding the branch of a tree. Similar fairies of similar proportions stood on the architraves immediately above them, with lions or elephants set on the volutes at their sides.<sup>8</sup> They undoubtedly serve the purpose of an ornamental and architectural member of these gateways, for the very style and technique employed for the construction of these gateways itself will supply ample proof to prove it. The total height of these gateways is 34 feet with a width of 20 feet at the broadest part. When it is understood that the thickness on the whole average only 2 feet, and that it stands alone without any struts or similar supports, it is a matter of astonishment that any of these gateways should have remained in position for two thousand years. They are definitely top heavy, as a result of that there must be naturally some sort of support to the lower and middle portions of the *torana* architraves, to distribute its weight equally and to protect it from decay. Taking these imperative factors into consideration the Buddhist architects introduced supports in the form of *salabhanjikas*. The deftness of the architects has been very well brought out by the harmonious blending of architecture with sculpture in these dryads. J. Marshall aptly observes: "These figures are not only architectural members nor are they, as was thought representation of dancing girls without any religious significance".<sup>9</sup>

The figure brackets were also used in the caves excavated during the sixth and seventh centuries A.D. The caves No. I and III at Badami are the best examples to illustrate this fact. Cave No. III (580 A.D.) is the finest of the series and in some respects one of the most interesting Brahmanical works of India. The *verandah*

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7. J. Marshall, *Monuments of Sanchi*, p. 129.

8. H. Zimmer, *op. cit.*, pl. 12 & 15.

9. J. Marshall, *op. cit.*, p. 129.



of this cave is supported by six pillars and each pillar has three brackets. All these brackets, with one exception, represent male and female figures in different postures and positions.<sup>10</sup> The pillars supporting the Ramesvara cave at Ellora are also adorned with figure brackets. A.K. Coomaraswamy states : "The Ramesvara *verandah* is adorned with massive pillars with pot and foliage capitals and magnificently decorated with figure brackets of *devata* or *vrksakas* accompanied by dwarfs under mango trees in full front."<sup>11</sup>

The *salabhanjikas* or the *madanikas* occupy a position of importance and interest in the temple architecture. They are generally placed under the eaves and inside the domes or the ceilings. The best examples are found in the Chennakesava temple at Belur,<sup>12</sup> Hoyasalesvara temple at Halebid,<sup>13</sup> Mallikarjuna temple at Kuruvatti,<sup>14</sup> Kesava temple at Huvinahadagalli,<sup>15</sup> Siddhanta temple at Nimar,<sup>16</sup> Siva Dighi,<sup>17</sup> Bhavani temple at Tahakari,<sup>18</sup> Neminatha temple at Girnar,<sup>19</sup> and Vimala Shah temple at Mt. Abu, etc.<sup>20</sup>

The Chennakesava temple at Belur has in all 42 female figure brackets; four of which adorn the central pillars supporting the ceiling of the *navaranga* and the rest of them are placed under the eaves of the *sabha-mandapa*.<sup>21</sup> They represent mostly the image of beautiful ladies<sup>22</sup> either at toilet or at dance. The size and the style of the *madanikas* that adorned the central ceiling of the *navaranga* are very much similar to that

10. R D. Banerje, *The Bas-Reliefs of Badami*, pls. XIX, XX.
11. A.K. Coomaraswamy, *The History of Indian Indonesian Art*, Vol. I, p. 97.
12. R. Narasimhachari, *Architecture and Sculpture of Mysore*, pl. XVI.
13. Louis, Frederic, *Indian Temple Sculpture*, pl. 319.
14. A. Rea, *Chalukyan Architecture*, pls. LXs. LX, LXVI.
15. *Ibid*, pl. XCIX.
16. *Archaeological Survey of India, Western Circle*, 1921, pp. 98 ff, pl. XXVII.
17. *Ibid.*, 1920, pp. 73 ff. Pl. VII.
18. H. Cousins, *Mediaeval Temples of Deccan*, pl. LXXV.
19. H. Zimmer, *op. cit.*, Vol. II, p. 392.
20. Percy Brown, *op. cit.*, pl. CX; K.M. Munshi, *Saga of Indian Sculpture*, Figs. 176, 177; K.T. Shah, *The Splendour that was India*, Bombay, 1930, P. 158.
21. *Marg*, Vol. XXXI, No. 1, Dec. 1977, Figs. 14, 15, 16, 17, 18, 29.
22. *Ibid.*



of the figure brackets that are placed under the projected eaves. But in composition, execution and ornamentation the *madanikas* of the central ceiling are extremely fine and occupy a very unique position in the imaginative art of the Hoyasala period. It looks as if the best of the four of the whole group of the bracket figures are selected and placed under the exquisitely designed and decorated central ceiling of the *navaranga*.

The *madanikas* are also employed, sometimes, to decorate the door-jambs and the exterior wall niches of the temples. Thus the front and the inner sides of the pilaster capitals attached to the door-jambs of the *mandapa* entrance of the Mallikarjuna temple at Kuruvatti are decorated with charmingly modelled female figure brackets. They are canopied by *chitra-lata-toranas*. This is an unusual feature and seldom noticed in any of the Chalukyan temples that are sprinkled through out the length and breadth of the Kanarese districts. The niches that are arranged on the exterior of the Kesava temple at Huvinahadagalli are provided with beautiful female figure brackets.

The use of *madanikas* inside the trabeate dome is noticed in the Siddhanta temple at Nimar, Siva temple at Dighi and the Vimala Shah temple at Mt. Abu.<sup>23</sup> The Siddhanta temple stands on the right bank of the river Narmada. The trabeate dome of the *mandapa* which is an elongated one and covered with rows of lotus petals and pendentives, is decorated with sixteen stone brackets representing female figures in all the conceivable and graceful postures. The sixteen sided ceiling of the *mandapa* of the Siva temple at Dighi is decked with female brackets and they are placed equidistant from each other. This temple has brackets both in the ceilings of the *mandapa* and portico. The pedestals of these brackets are decorated with the figures of *ganas*. Similar brackets are also used in the great domes of the *mandapas* of the Vastupala Tejpala temple at Girnar and the Vimala Shah temple at Mt. Abu. These temples are dedicated to the Jama *tirthankaras* and are famous for their artistic excellence and remarkable technical finish. The central ceiling of the Vimala Shah temple is decorated with circular tiers divided into segments by using female figure brackets, known

23. *Archaeological Survey of India, Western Circle*, 1921, pl. XXVII; *Ibid.*, 1920, pl. VII; Percy Brown, *op. cit.*, pl. CX; K.M. Munshi, *op. cit.*, Figs. 176, 177; K.T. Shah, *op. cit.*, p. 158



as *vidyadevis*, arranged like the spokes of a wheel. They are standing on pedestals decorated with *bhuta* figures.

The Gondesvara temple at Sinnar gives us some interesting information in this connection. This temple has a detached Nandi pavilion. On the exterior of this pavilion, just below the eaves and attached to the shoulders of the pillars, are arranged graceful female figure brackets.<sup>24</sup> It is thus evident that the *madanikas* were employed in the mediaeval temple architecture to decorate even the detached *mandapas* and pavilions.

In the Vijayanagara monuments, where according to Louis Frederic, "the art is beginning to crystallise into a formalism which is no longer religious but dynastic before starting to degenerate", we may notice the perpetuation of the figure brackets. The pillar caryatids, whether rearing lions or *vyalas* (*Gajasimhas*) are the products of wild phantasy. At the end of the sixteenth century rearing horses are also provided with fighting riders and groups of soldiers below, are also used as brackets. These are especially a feature of the Madura style.<sup>25</sup> Benjamin Rowland records: "these gigantic pillars flowering into immense brackets and entablatures were described by the Portuguese Domingo Paes as "Romenesque" and so well executed that they appear as if made in Italy."<sup>26</sup> Similar brackets are profusely used in the temples erected by the Nayakas of Tanjore.

We have discussed so far the origin and evolution of the figure brackets, viz. *madanikas* or *salabhanjikas* and now we may proceed to examine the peculiarities of the Ghana-pur and Palmpet *madanikas* by making a comparative study with their counterparts found at Belur, Halebid, Kuruvatti, Dighi, Girnar, Sinnar and Dilawar etc.

The *madanikas* that are found in the Hoyasala temples are smaller in size. For example the *madanikas* of the Chennakesva temple at Belur are 2 feet 6 inches in height. But the Kakatiyan *madanikas* are life size. The very size of these figures and the length of the projected cornice, roughly three feet six inches, undoubtedly suggest that

24. H. Cousens, *op. cit.*, Pls. XLC, XLVIII.

25. A. K. Coomaraswamy, *op. cit.*, Vol. I. p. 124, Fig. 240.

26. Benjamin Rowland, *The Art and Architecture of India*, p. 181.



they are not mere ornamental appendages but also serve as architectural additions providing required support to the massive *kapotas* or cornices placed above. To give additional strength to these figures, the Kakatiyan architects introduced solid rectangular stone blocks at the back of these figures.<sup>27</sup> Further the Hoyasala *madanikas* are a little bit stumpy. They are over-loaded with great wealth of ornamental details. The eye is continually accosted by details crying out for attention. Thus exuberance defies the eye and hinders a true appreciation of the accomplishment of the Hoyasala sculptors. The Kakatiyan sculptors on the other hand maintained a judicious balance between the plastic conception, virtuosity of carving and ornamentation.

The *madanikas* of Palampet and Ghanapur are the most significant and instructive examples for the study of the Kakatiyan art. The facile hand writing of the Kakatiyan sculptors and their easy manipulation of the chisel reached its climax of graceful fluency in modelling, designing and carving these *madanikas*. The co-ordination between the out-line and the modelled surface is the touch-stone of the Kakatiyan art. This is very well represented in these *madanikas*. The fluid rendering of the volume and the serpentine curves of the body endow these figures with an animation, dynamic as well as compact. All are carved in high-relief, deeply under cut and most proportionately modelled and ornamented. Only the essential and the most indispensable elements are being retained to convey the full import of the figures depicted. The powerful emotions of human heart, its joy and sorrows, ecstasy of enjoyment and experience and passionate outbursts and tender moods are appropriately expressed by the Kakatiyan sculptors through these *madanika* bracket figures.

Before closing our discussion on the *madanikas* of Ghanapur and Palampet temple we may state in brief about their peculiar dance postures. It is observed that all these *madanikas* are represented in graceful and charming dance postures. It is very curious to note here that these dance postures have not tallied with any of the postures enunciated in the *Natyasastra* of Bharata. It may be stated here that Jayapa *senani*, the brother-in-law of Ganapatideva *maharaja*, was one of the greatest exponents of music and dance

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27. Y. Gopala Reddy, *op. cit.*, Figs. 1 to 9.



He wrote *Nritta Ratnavali* and *Gita Ratnavali*, the former alone is known to the scholarly world and not the latter. Prof. V. Raghavan who edited *Nritta Ratnavali* opined that the dance postures of the Ghanapur and Palampet *madanikas* did not tally with the descriptions given in the *Nritta Ratnavali*.<sup>28</sup> Recently G. Krishna tried to throw some new light upon the dance postures of these *madanikas*. He observes : " If one observes the bracket figurines at Ramappa one would not miss the queerness of their forms. Their limbs are unusually long. Their physiognomy is surely alien to Andhra. May be the artisans of other regions gathered at Warangal must have imported into the physiognomy patterns known in their areas. Warangal then was a meeting place of various cultures. Some of the bracket figurines have veils (*avagunthana*) and generally no sculpture of Andhra is seen with a veil. These models must be from northern region. Warangal was known to have developed its own musical variations too. It can reasonably be presumed that a particular school of dance which Virabhallata or Srungara Sekhara had codified must have been developing in the Kakatiya court for quite some years." <sup>29</sup> This observation appears to be quite interesting. However, a careful study of the works of Srungara Sekhara and Virabhallata may help us to identify the enigmatic dance postures presented by the *madanika* figure brackets that are found at Ghanapur and Palampet.

## (ii) GAJA-VYALA BRACKETS

Besides the female figure brackets discussed above, the temples of Ghanapur and Palampet are adorned with *gaja-vyala* brackets. These mythical monsters are exquisitely carved and arranged in pairs in the form of brackets under the massive eaves of the *sabha-mandapas*. These brackets are placed adjacent to the *madanikas*. They spring from the shoulders of the pillars, like the female figure brackets, arranged on the *vedi* or the dwarf wall of the *sabha-manadpa*. They are shown standing firmly planting their back legs on the head and raised trunk of an elephant. These animal brackets are firmly fixed in the specially designed sockets on the central square block of the pillar below and on the underside of the eaves above.<sup>30</sup>

28. *Nrittaratnavali*, Madras. 1965. pp. 19..20.

29. *Indian Express* (Daily), April. 20, 1982.

30. Y. Gopala Reddy, *op. cit.*, Figure opposite to page 224.



It appears that the *vyalas* received some special treatment at the hands of the Kakatiyan sculptors. The excavations conducted in the centre of the Warangal fort unearthed some extremely interesting and life size *vyala* figures. It is likely that these *vyala* figures were originally used to serve the purpose of lateral brackets supporting the massive eaves of the great Svayambhu temple. It is also evident from the broken pillars, brackets, fragments of door-jambs recovered at the same site that the figures of the *vyalas* are used to decorate the door-jambs, pillars and brackets or corbels. They are shown with curved tails, protruding ears, gaping mouths and even provided with riders.<sup>31</sup> In some cases they are even represented in playful moods. In either case they look virile, vigilant, vicious, mischievous and even belligerent with bulging eyes and out stretched manes.

A row of *gaja-vyalas* are sometimes used to decorate the *adhishtanas* of the temples under our consideration. An excellent example of this type is noticed in the centre of the Warangal fort, apparently forming part and parcel of the great Svayambhu temple.<sup>32</sup> The *adhishtanas* of the later Chalukyan and the Hoyasala temples are also adorned with *vyala taras*.<sup>33</sup>

In some cases *vyalas* are represented fighting with warriors armed with short swords. The best examples of this type are found on the pillar capitals that are scattered in the centre of the Warangal fort. The four *kirti-toranas* which stand in the centre of the Warangal fort are the best products of the *torana* architecture of the period under our consideration. Each *torana* has on either side, at a height of roughly twelve feet, a projecting lateral bracket. A ferocious *vyala* is shown standing on the inner curve of these lateral brackets.<sup>34</sup> These phantasmagorical creations of human imagination are also used to decorate the door-jambs and the perforated stone-screens of the *antarala* and *garbhagriha* door-ways.<sup>35</sup> Their protruding tongue and tusks, reptile like agility,

31. M. Rama Rao, *Select Kakatiya Temples* pl. X (a).

32. Y. Gopala Reddy, *op. cit.*, Pl. 17.

33. *Marg*, Vol. XXXI, No. 1, pls. 19, 20.

34. S.G.K. Murthy, *The Sculpture of the Kakatiyas*, Hyderabad, Figs. 1, 2

35. M.R.K. Sarma, *op. cit*, Figs. 46, 49.



short cunning ears, bulging bellicose eyes and above all the fierce and terrifying expression on their faces are splendidly delineated by the master craftsmen of the period.

The Kakatiyan *vyalas* exhibit vertical and horizontal tensional movements. These phantastic and monstrous mongrels are not over exaggerated here like their counterparts in the Vijayanagara art both in size and dynamism.

The *vyalas* are of several types. The *Samarangana-sutradhara*, the *Aparajita-prchcha* and the *Ruamala* enumerate as many as 26 varieties of these *vyalas*. They may be identified by taking into consideration their facial alterations. *Simhavyala*, *Sardulavyala*, *Gandakivvyala*, *Naravyala* and *Kinnarivvyala* are the principal types of *vyalas* that attracted the attention of the Kakatiyan sculptors.<sup>36</sup> The *kinnarivvyala* found on the northern portico of the main temple at Ghanapur is a very rare and unique variety. M. A. Dhaky observes : "It dates from the middle Kakatiya period. Fanciful than attractive, it is a rare instance of its kind found as substitute for the Nayaka figure."<sup>37</sup> In this *kinnarivvyala* anthropomorphic elements are very deftly blended. The figure is standing on the *gajamunda* pedestal. The left leg is firmly planted on the head whereas the right is placed on upraised curved trunk of the elephant head. The lower part of the body is that of an animal and the upper part, i.e., above the bust, represents a beautifully modelled *kinnari*. She is very tastefully ornamented with a *kiritamakuta*, ear-rings and a set of *haras* round the neck. It is very interesting to note here that only one example of this type is found at Ghanapur and the rest represent the normal type of *vyalas*. This undoubtedly exhibits the Kakatiyan sculptor's love for newness and novelty and unsatiable intellectual curiosity.

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36 For a detailed discussion of these *Vyalas* see: M.A. Dhaky, *The Vyalu Figures on the Mediaeval Temples of India*, Varanasi, 1965, pp. 2037 M.A. Dhaky, *op cit*, p. 27; M. Rama Rao, *Select Kakatiya Temples*, pl. XXXV, fig. 1.



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## **ILLUSTRATIONS**



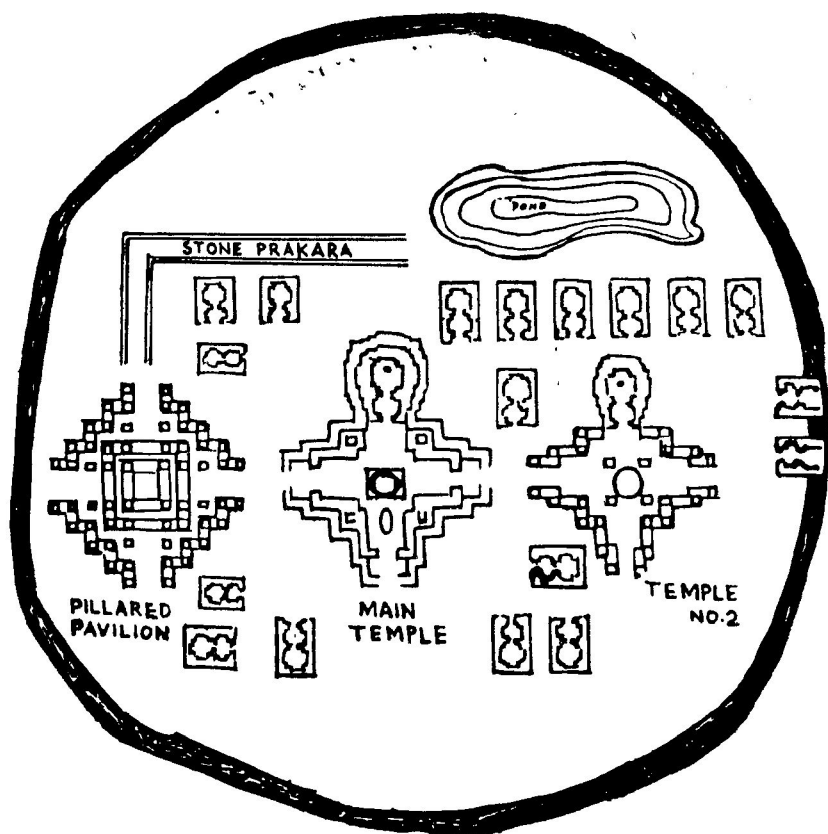
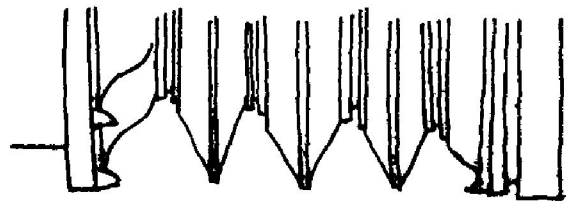


Fig. 1

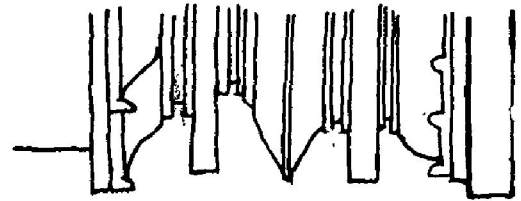
Site Plan of  
Ghanapur Group of Temples





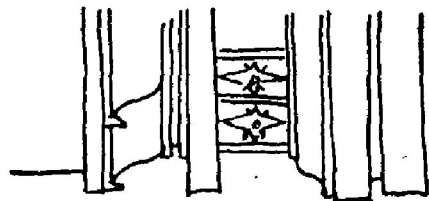
a

Main Temple  
Ghanapur



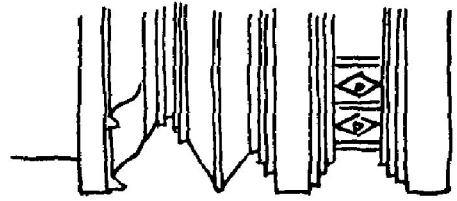
b

Erakeswara Temple  
Pillalamarri



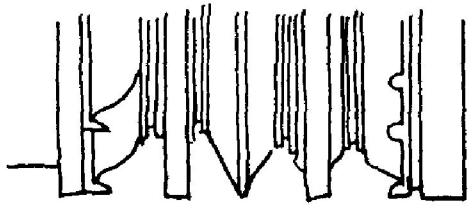
c

Trikutalya  
Kothapalli



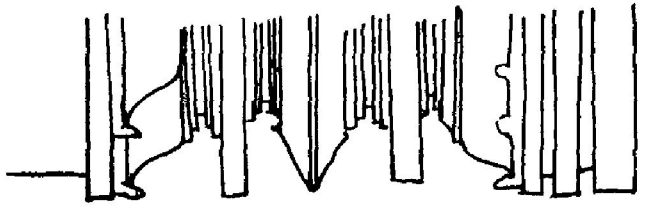
d

Thousand-pillared-  
Temple Hanamakonda.



e

Main Temple  
Palampet

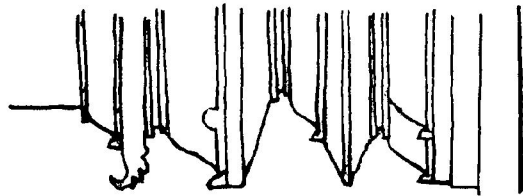


f

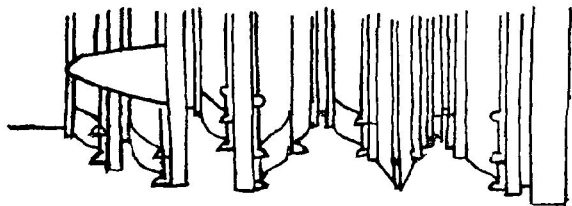
Main Temple  
Masalapudu

Fig. 2. Upapithas

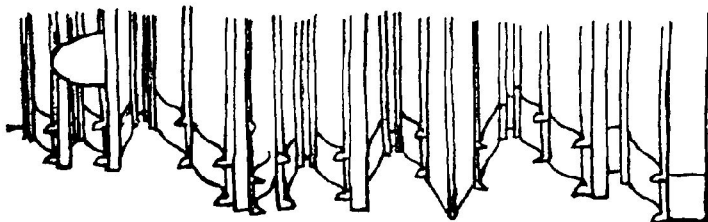




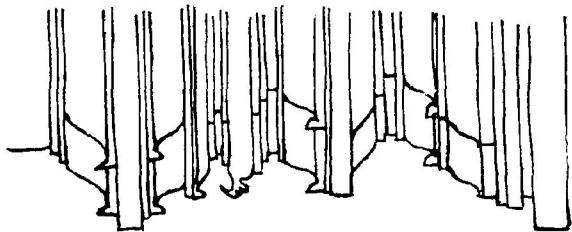
A  
Trikutalaya (Road side)  
Nagpur



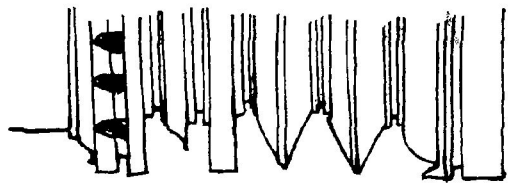
B  
Kondalamma  
Temple-Garla



C  
Trikutalaya  
Nidikonda



D  
Main Temple  
Palampeta



E  
Main Temple  
Ghanapur

Fig. 3 Adhisthanas



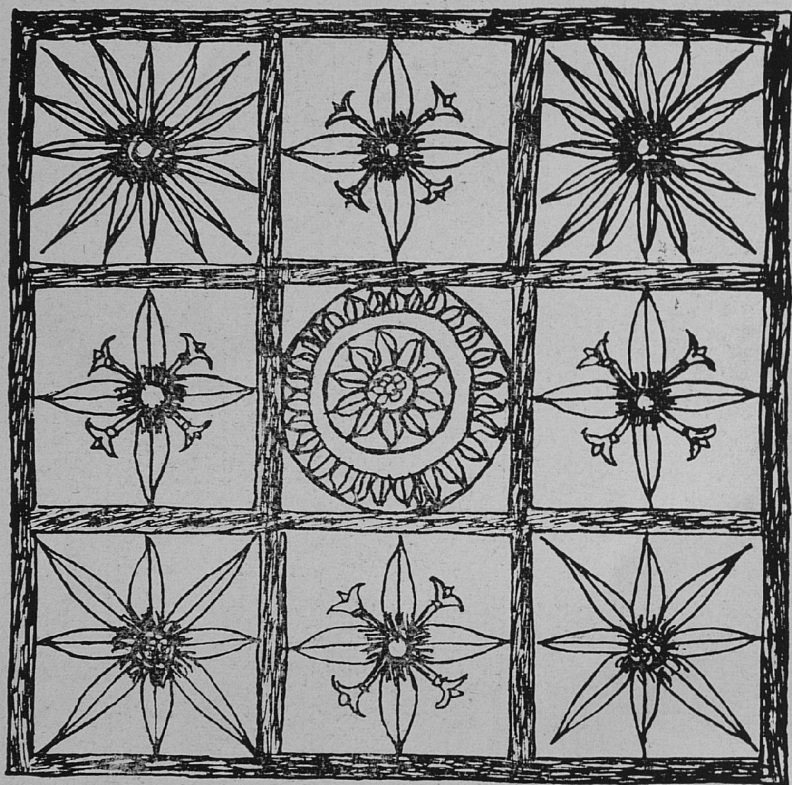


Fig-4  
CEILING - PILLARED PAVILION



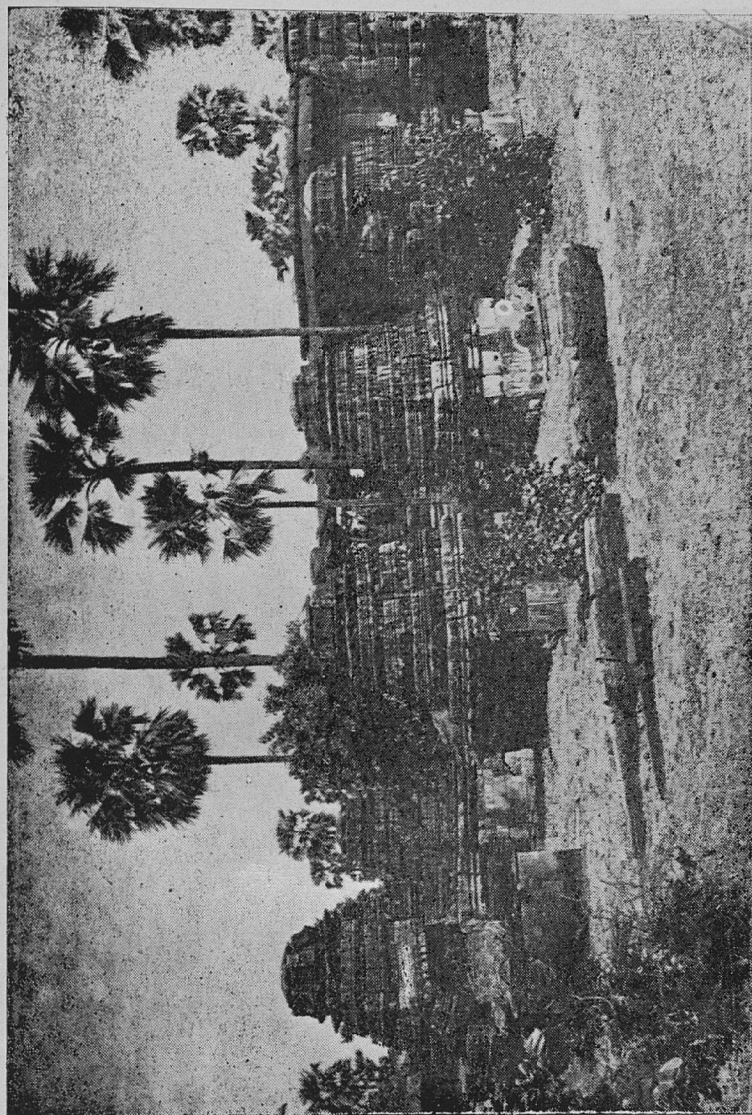


Plate I. General view of the Ghanapur Group of Temples.. (Note the traces of *Prakara* wall)



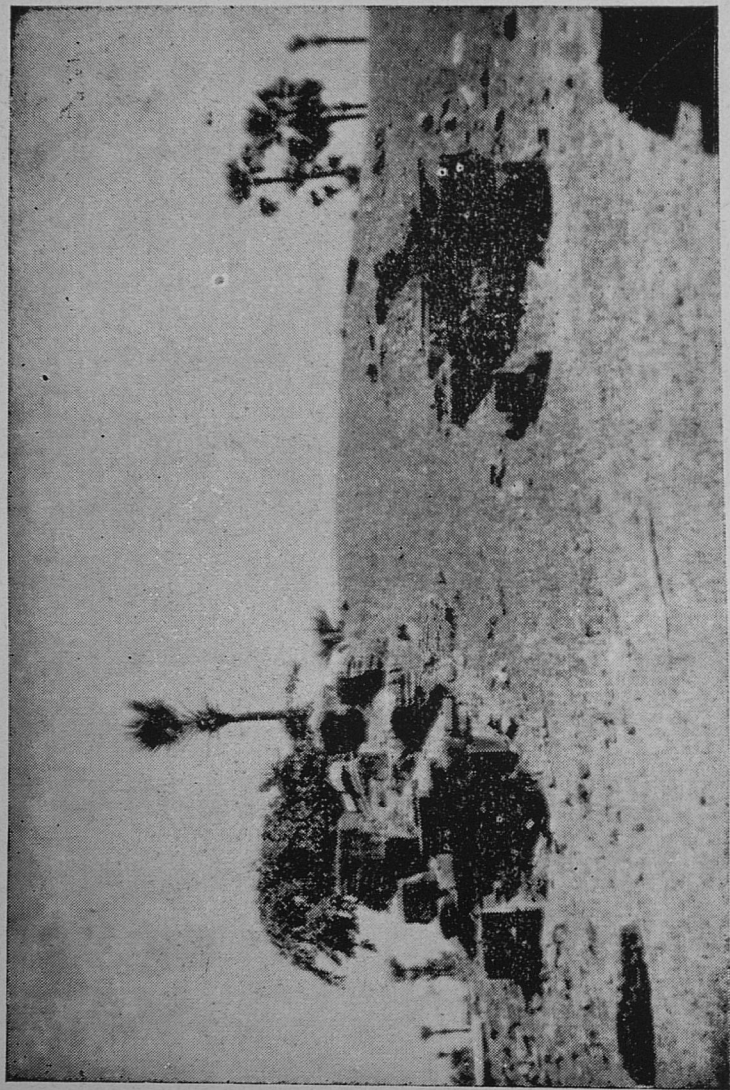


Plate II. Earthen embankment passing over the subsidiary shrines (1964).





Plate III, Temple located to the north of the main group of the temples (1964).





Plate V. Main temple - north Eastern view.





Plate VI. Main Temple : eastern view.



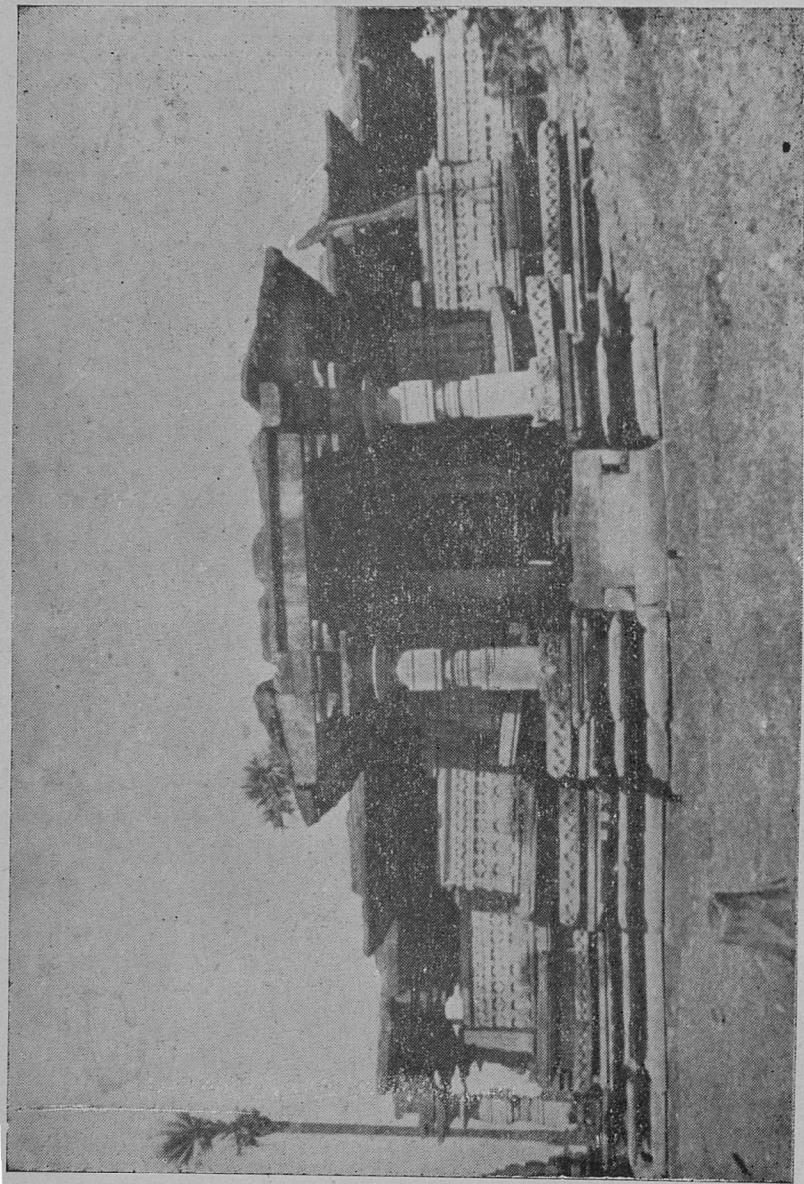


Plate VII. Temple No. 2 : Northern view.



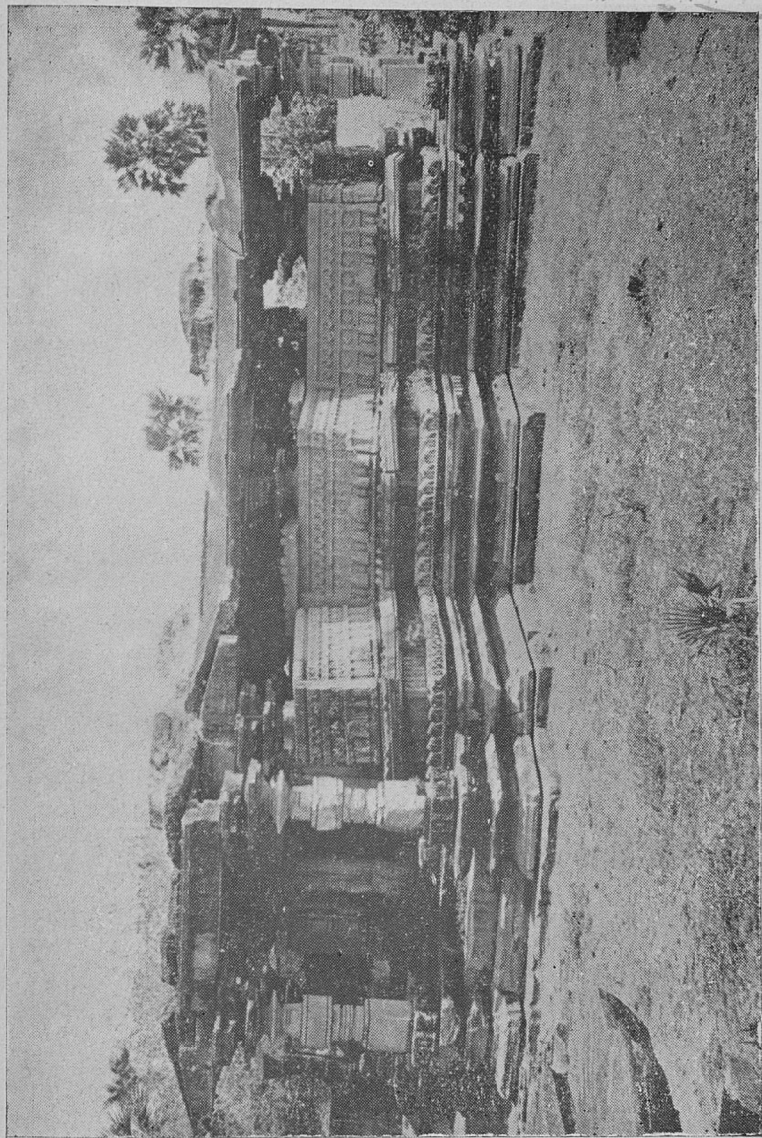


Plate VIII. Temple No. 2 : northern view.



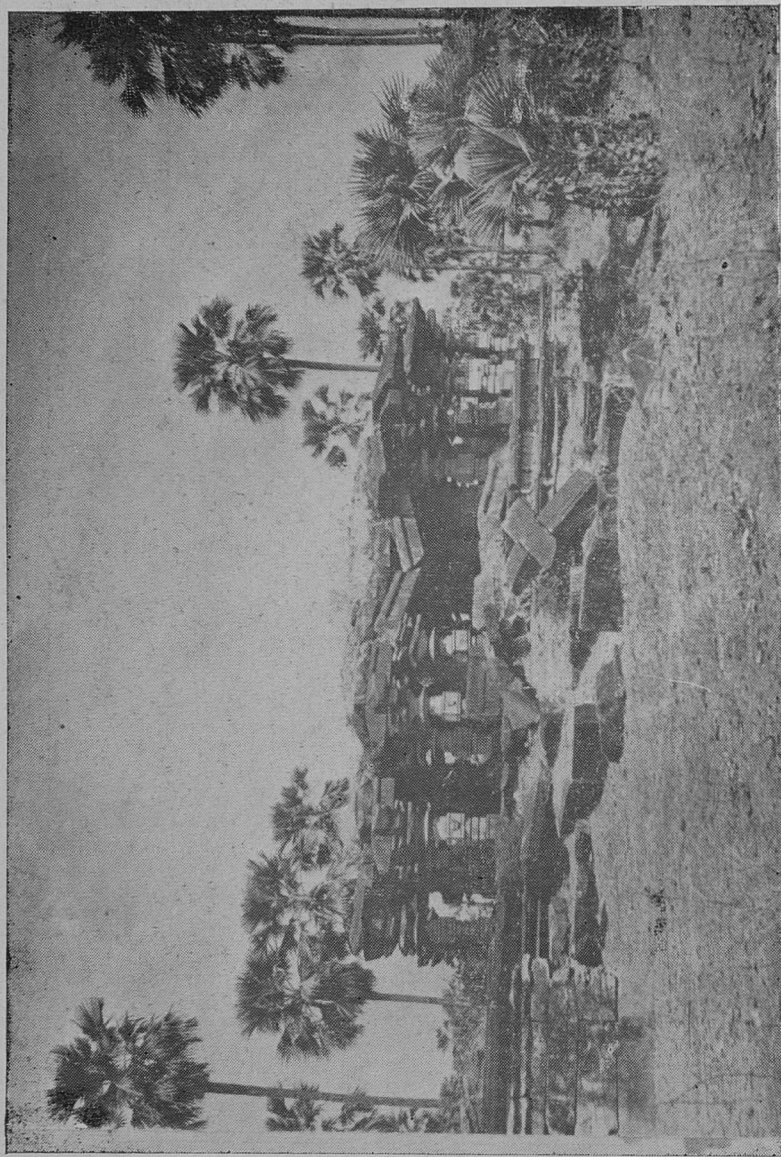


Plate IX. Pillared pavilion : western view



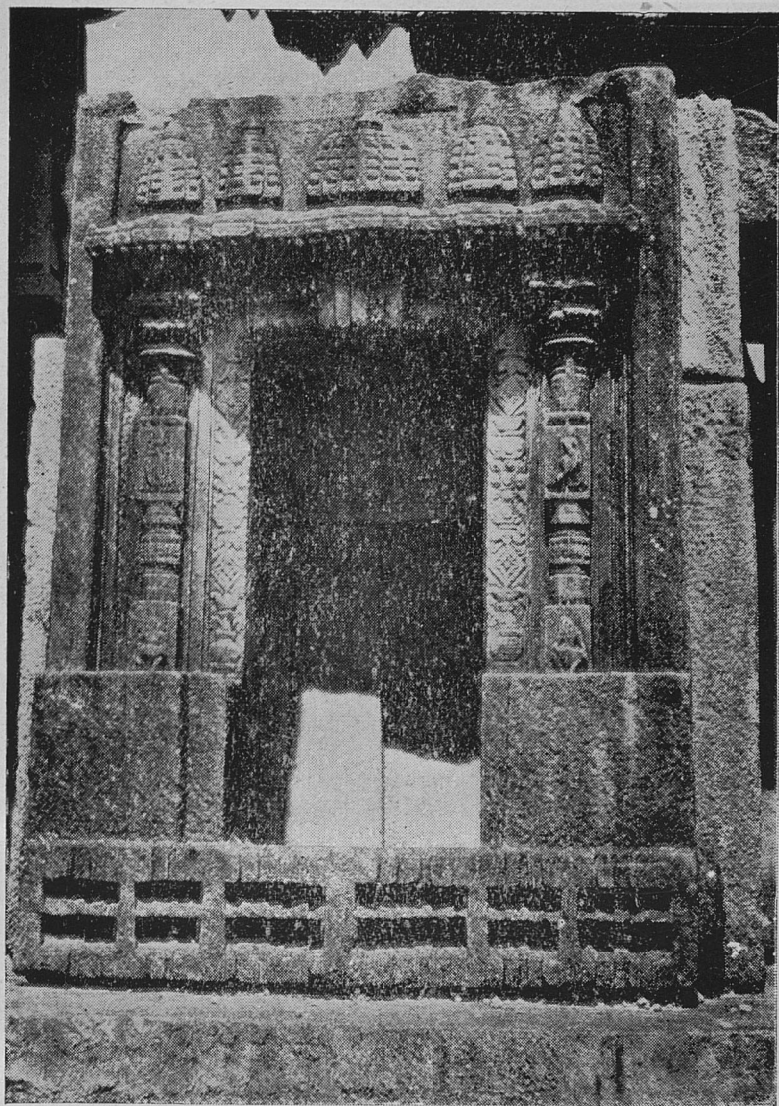


Plate X. Miniature cell placed on the *Sabha mandapa* of the main temple.



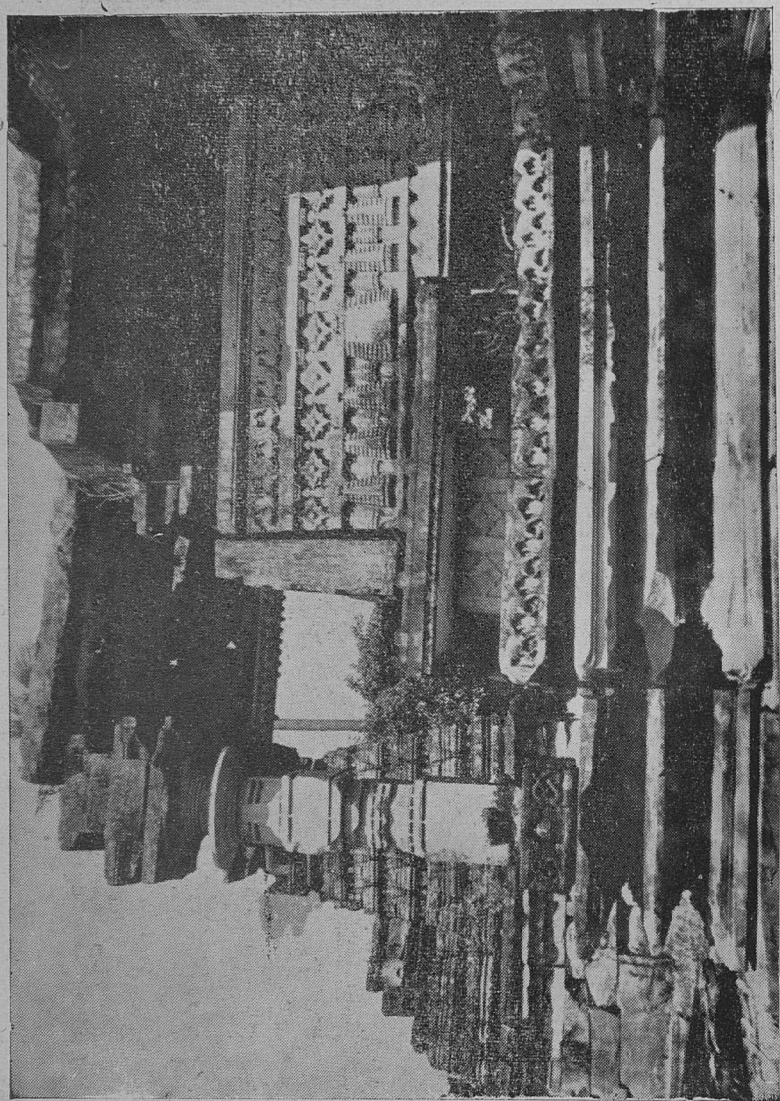


Plate XI. Miniature cell on the *Vedi* of the *Sabha mandapa* of the main temple.



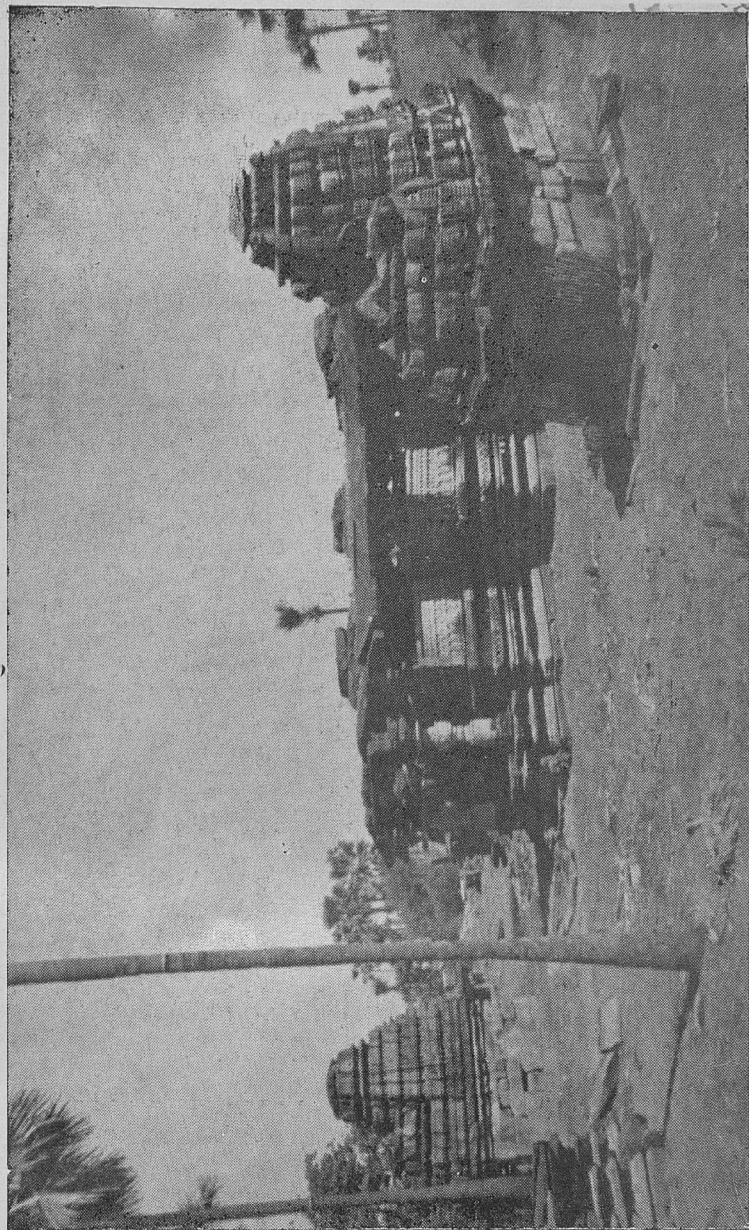
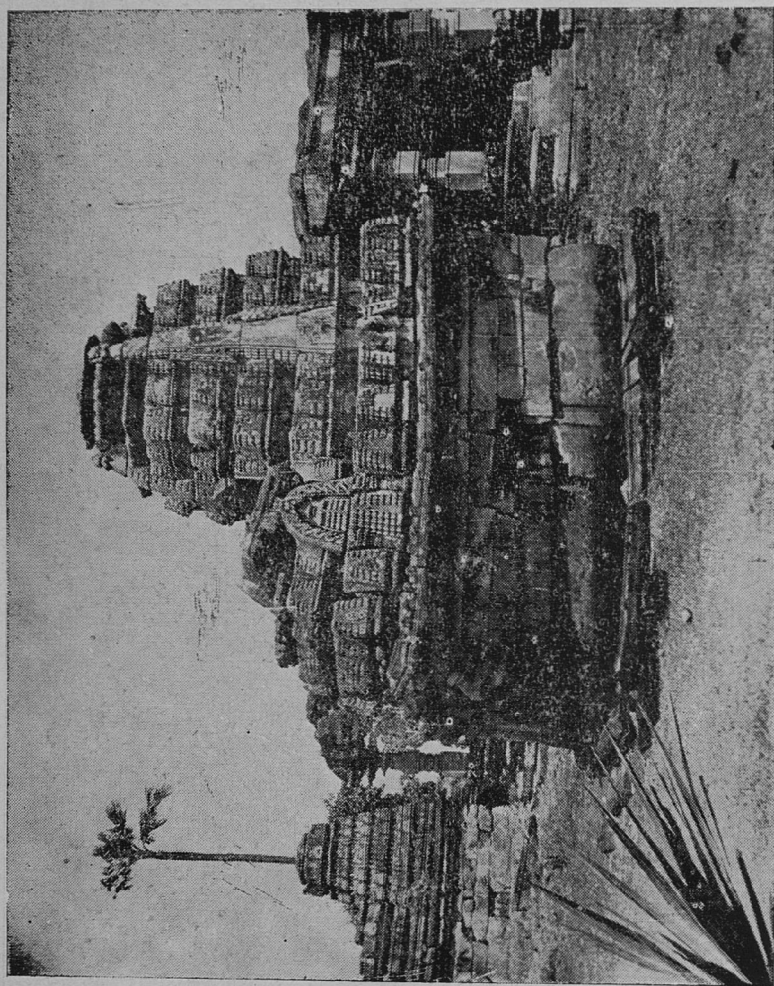


Plate XII. Temple No. 2 and the subsidiary shrines.





**Plate XIII.** Shrine with Indo-Aryan (*Bhumija*) Vimana -



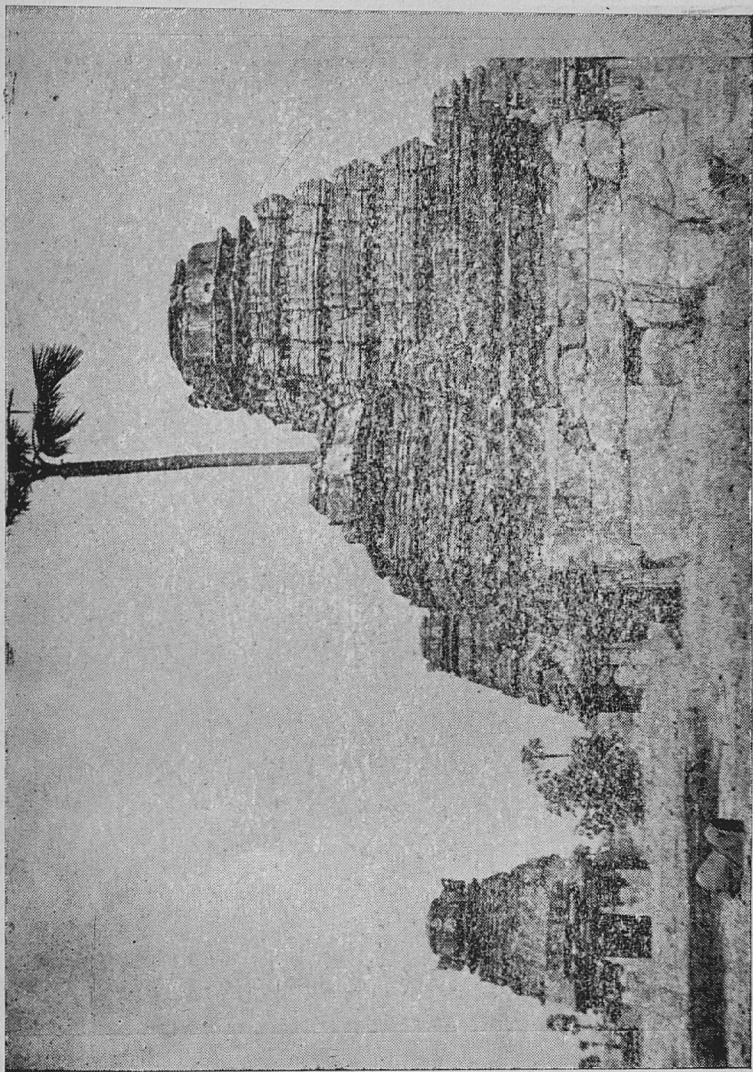


Plate XIII. Shrine with Dravidian *vimana*.



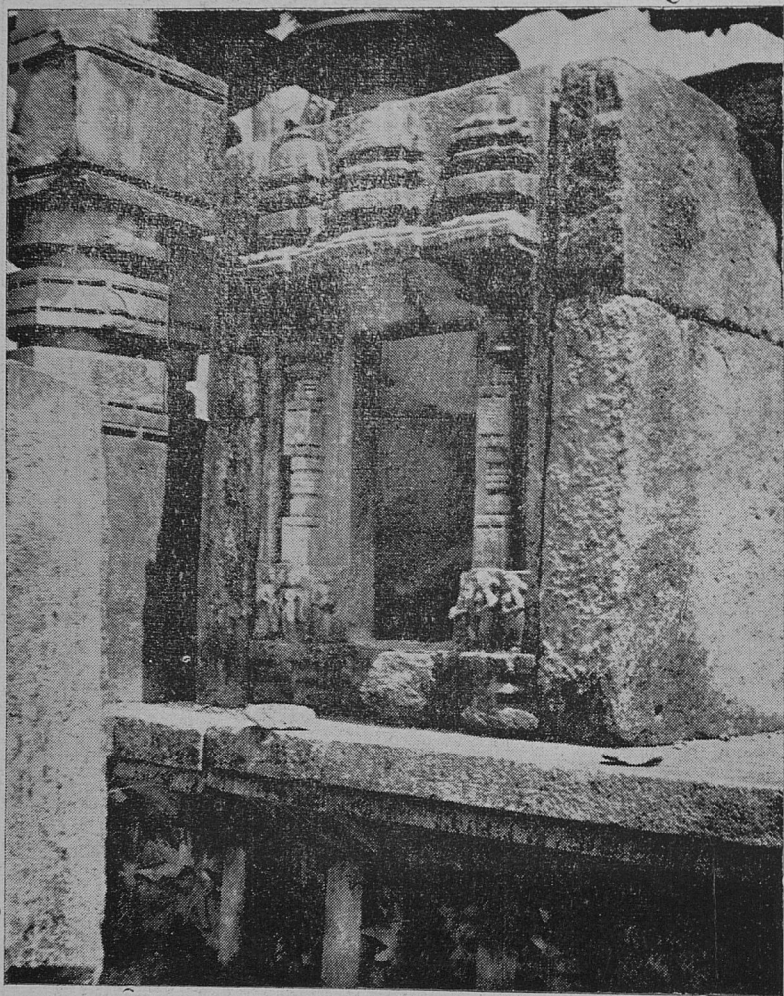


Plate XIV. *Mukha-mandapa* of Temple No. 2.



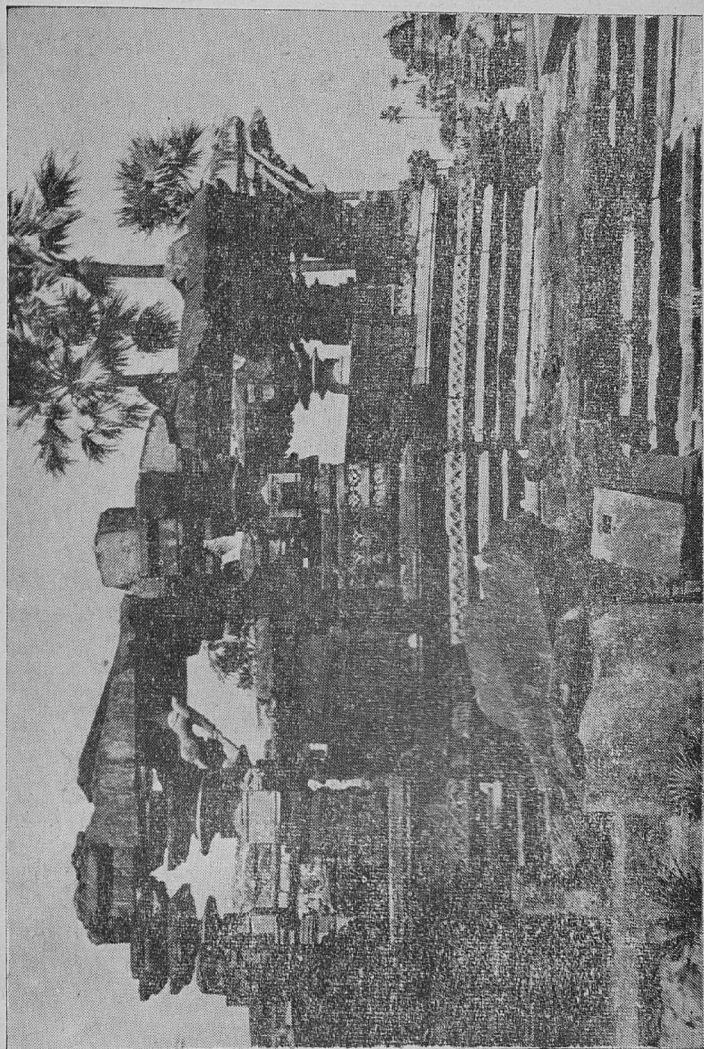


Plate XV. *Sabha-mandapa* of the main temple.  
(Note the massive *kapota* and bracket figures.)





Plate XVI. Female *dwarapala*  
carved on the portico entrance, Ghanapur.





Plate XVII . Female *dwarapala*  
carved on the entrance portico, Palampet



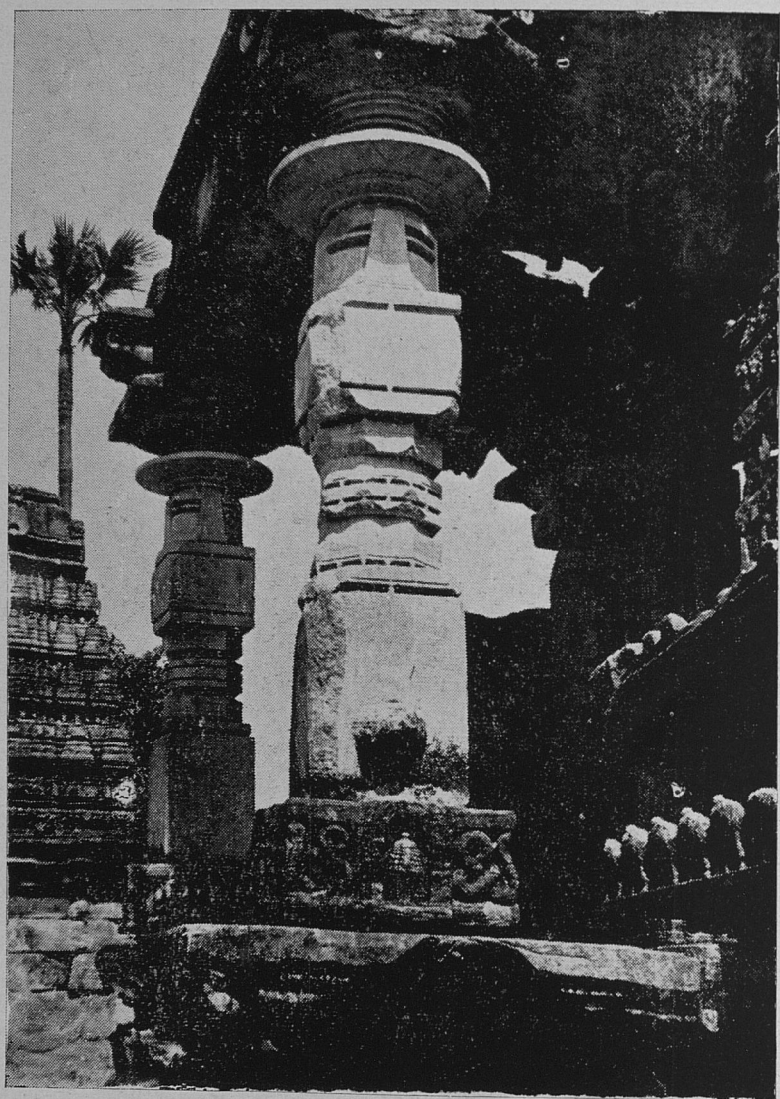


Plate XVIII. Pillars in the *mukha mandapa* of Temple No. 2



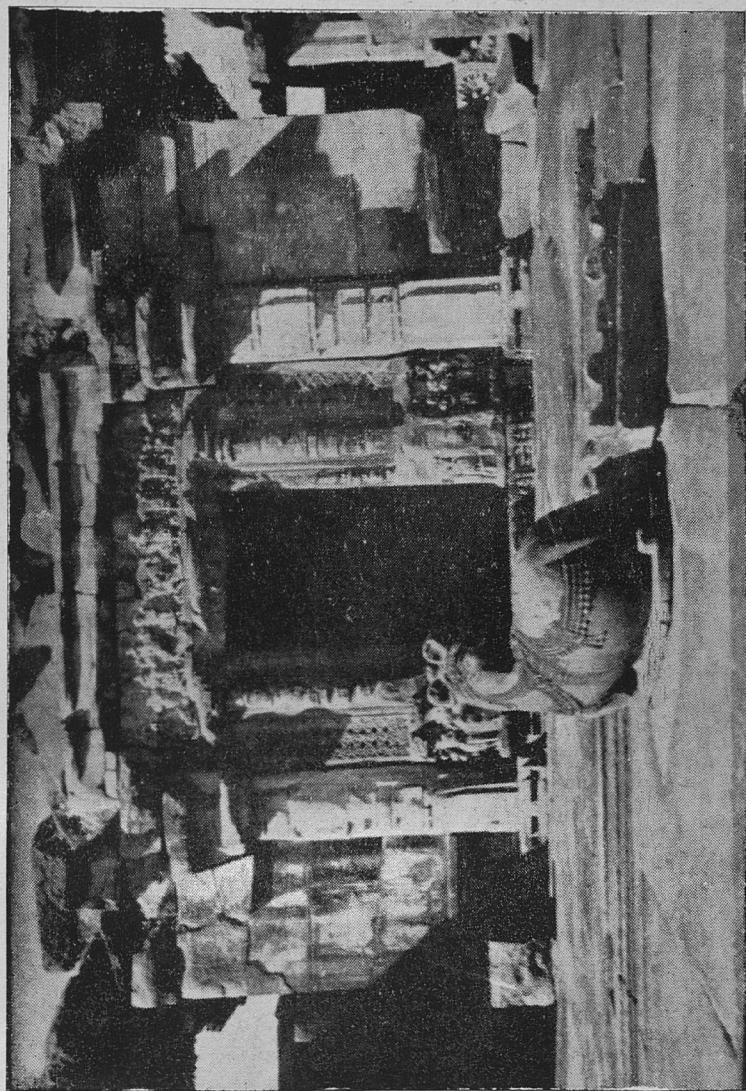


Plate XIX. *Antaraḷa* door-way, main temple : general view.



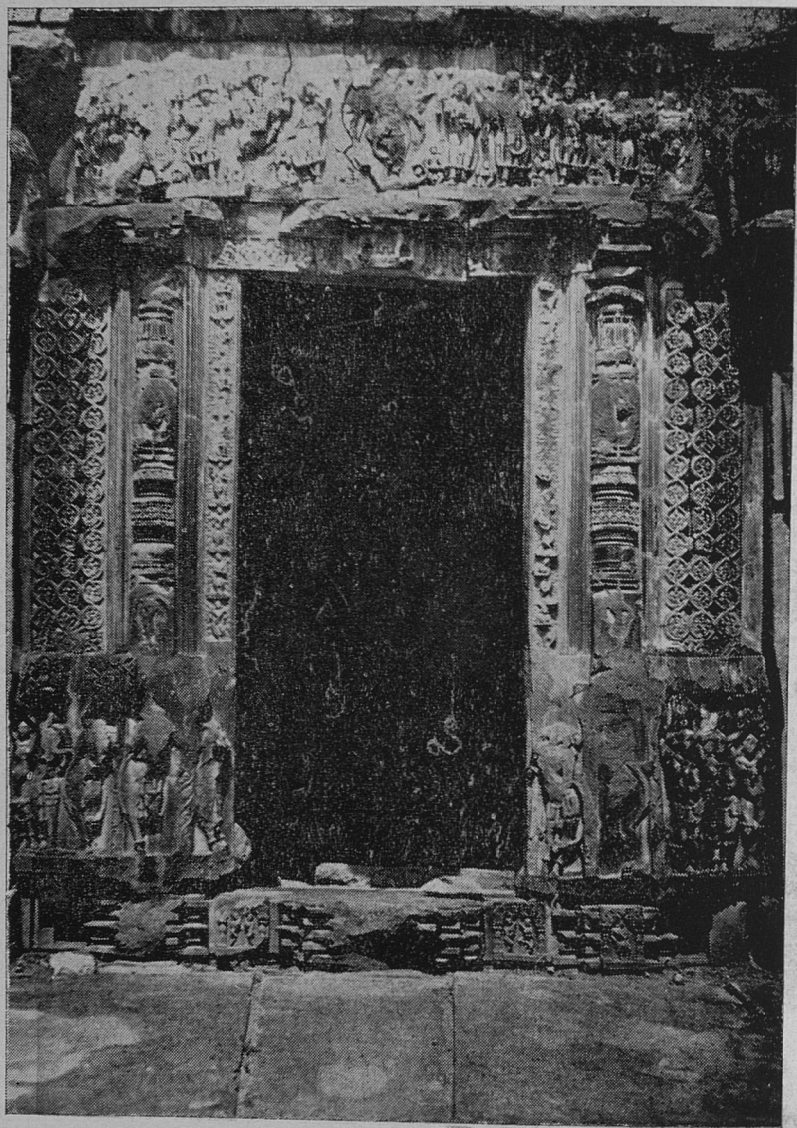


Plate XX *Antarala* door-way-main temple : close-up view.





Plate XXI. *Dwarapalakas* of the *antarala* door-way : main temple.





Plate XXII. Mutilated *madanika*, Ghanapur.



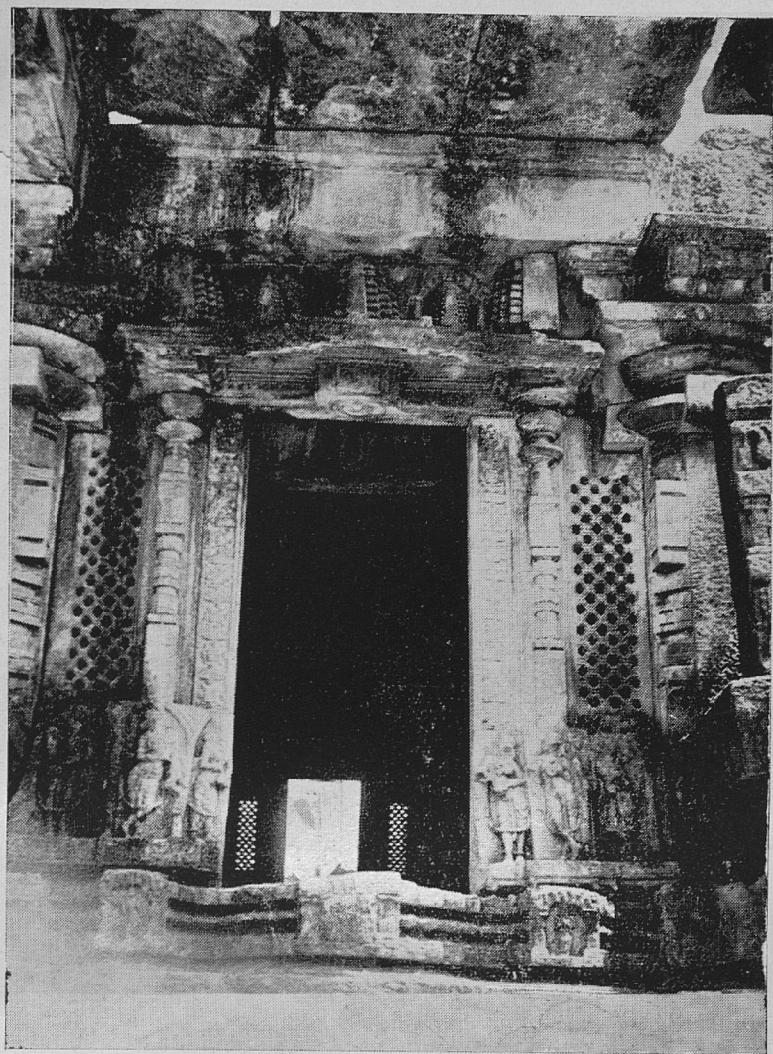


Plate XXIII. Door-ways of the porches , Temple No. 2.





Plate XXIV. *Antarala* door-way of a minor shrine.



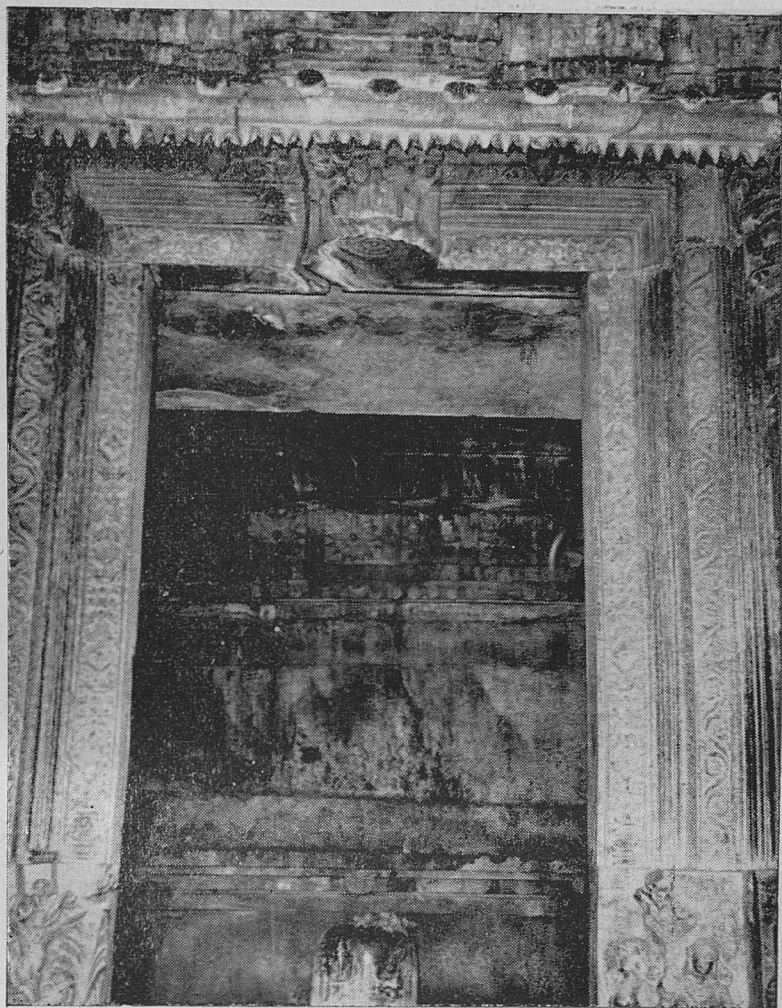


Plate XXV. *Garbhagriha* door-way, main temple



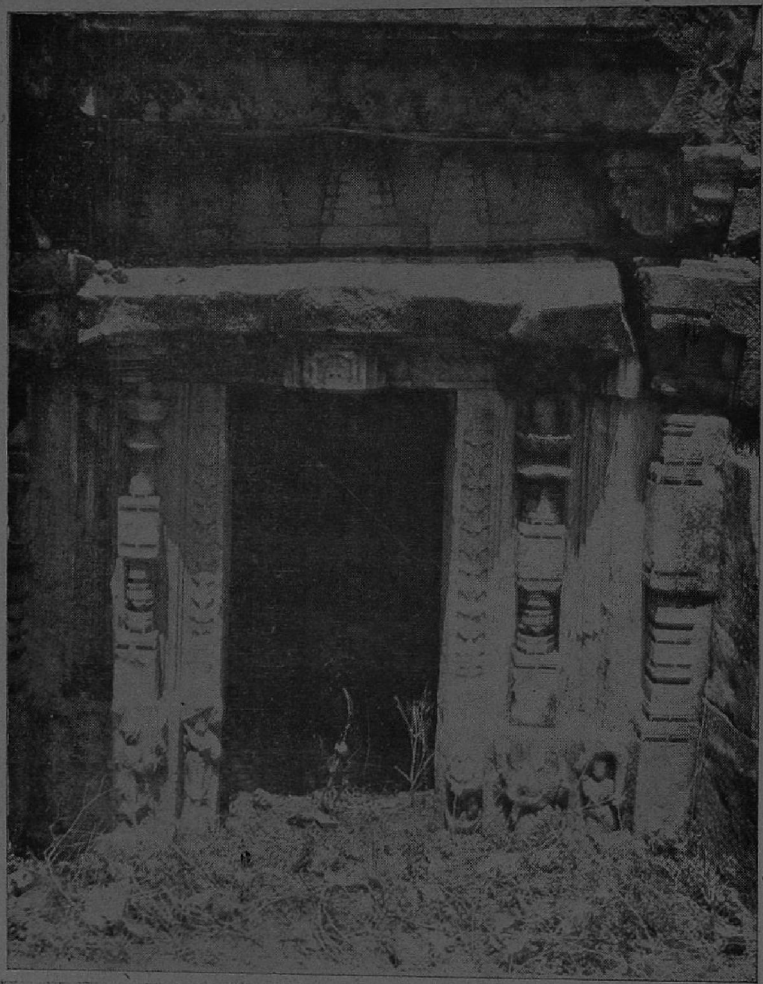


Plate XXVI. *Garbhagriha* door-way, minor shrine.





Plate XXVII. Ceiling of the pillared-pavilion.



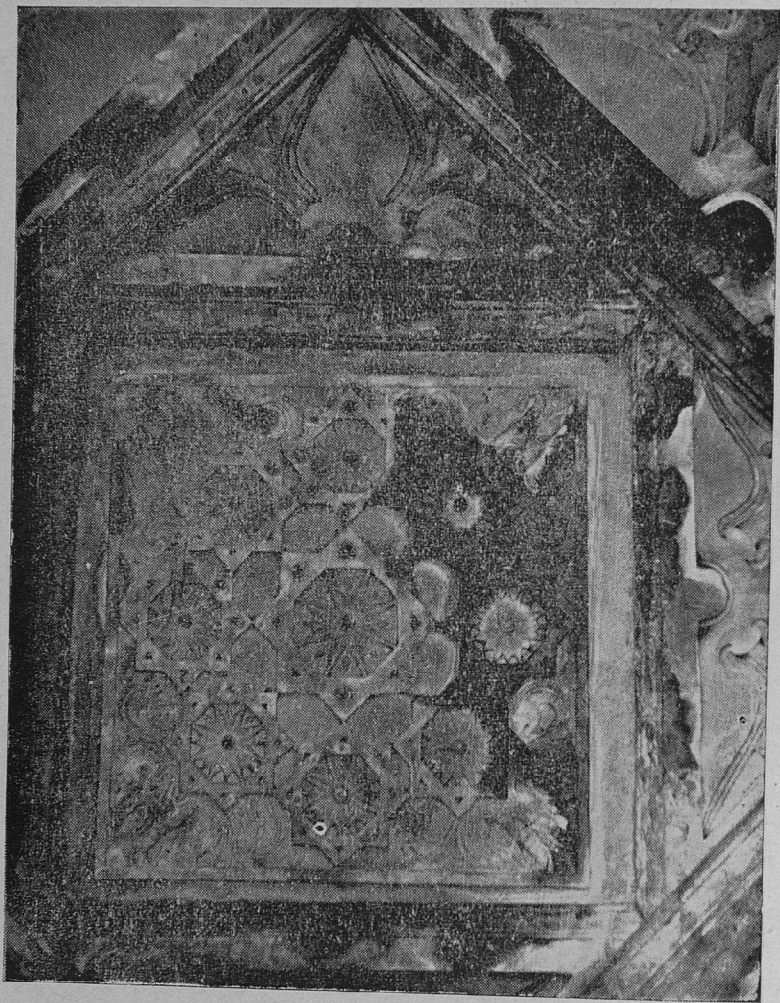


Plate XXVIII. *Antara* ceiling : main temple.





Plate XXIX, *Madanika*, Ghanapur.





Plate XXX. *Madanika*, Ghanapur.



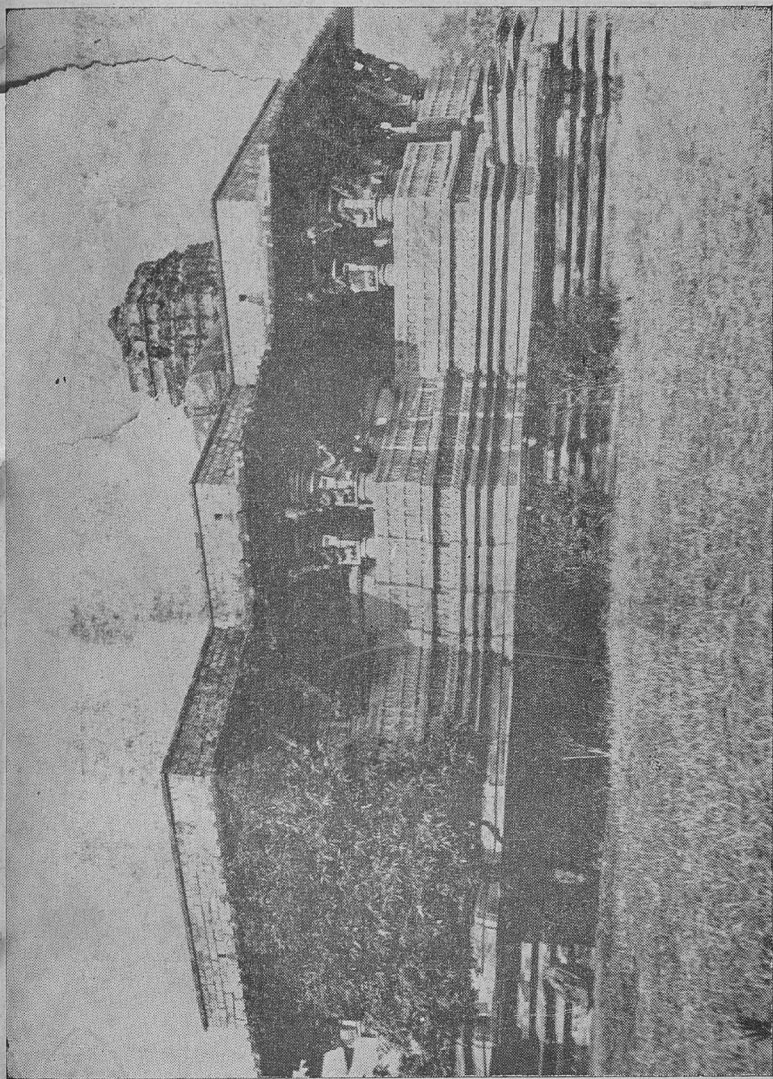


Plate XXXI. Main Temple, Palampet.



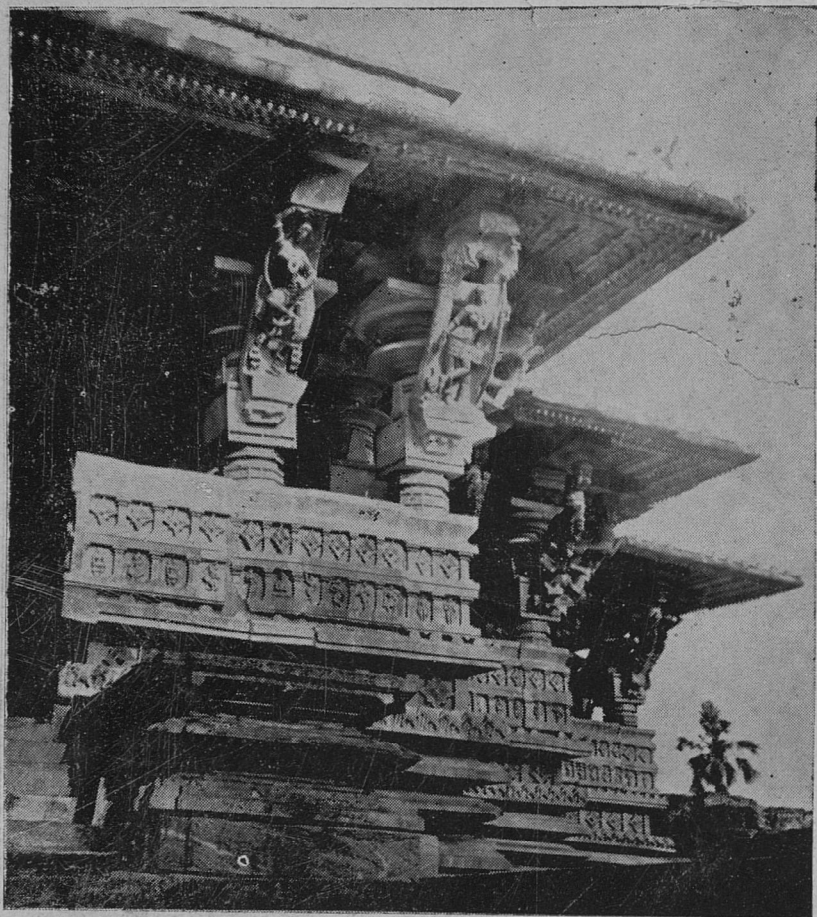


Plate XXXII. Main Temple, Palampet. (Note the position of brackets.)